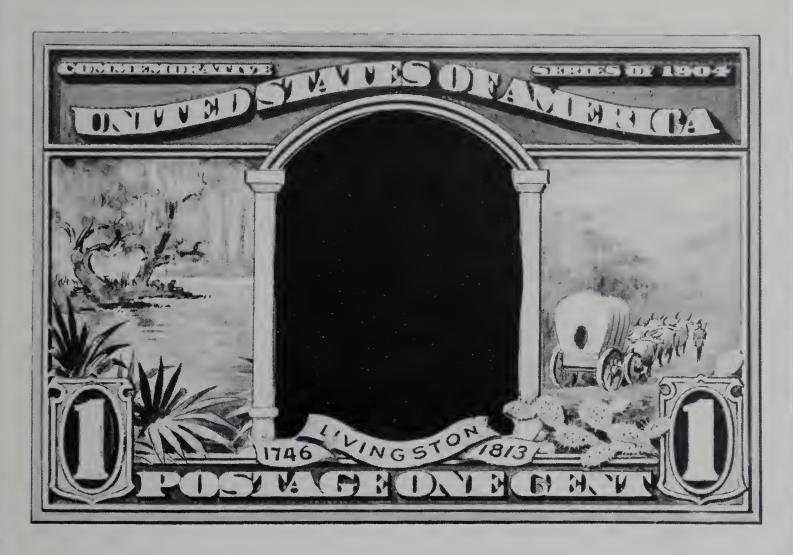
First Quarter, 1991

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# The Essay-Proof Journal

Devoted to the Historical and Artistic **Background of Stamps and Paper Money** 



The stamp design artistry of C.A. Huston described in this issue by Gary Griffith.



Official Journal of the Essay-Proof Society

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# Clair Aubrey Huston, Bureau of Engraving & Printing Designer

by GARY GRIFFITH

NLIKE the current designers of United States stamps, who are given full credit for their work by both the Postal Service and the Scott Catalogues, Clair Aubrey Huston labored in relative obscurity for nearly thirty years as the chief designer of America's stamps.

It was Huston who designed the Louisiana Purchase issue, the Washington-Franklins, and the first airmails. But the current Scott Specialized Catalogue gives him no credit for those and many other designs. Until the error was corrected this year, where Scott did credit Huston, his name was given erroneously as "Charles" Aubrey Huston.

Today's catalogues have been quite inconsistent in crediting designers. This article and its listings, taken mostly from the official records of the Bureau of Engraving and Printing, should help to set the record straight.

#### **Transition: The 1902 Series**

Huston was a mature artist, 44 years of age, when he was appointed a designer at the Bureau of Engraving and Printing on November 19, 1902. Trained as both an illustrator and engraver, he was born in Philadelphia and was graduated from the city's Academy of Fine Arts. Before joining the Bureau, he was employed by the jewelry and stationery firm of Bailey, Banks & Biddle, and for a while had been a member of the independent lithography firm of Huston, Ashmead, & Co.<sup>2</sup>

His first work at the Bureau was on the stamps of the 1902 series, which had been begun by Raymond Ostrander Smith, his predecessor as the Bureau's chief designer. The circumstances of Smith's departure from the Bureau and Huston's arrival are not clear, but it seems that they were hasty.

Smith, who had previously worked for the American Bank Note Company, had joined the Bureau in November 1897. He designed both the Trans-Mississippi issue of 1898 and the Pan-American issue of 1901.<sup>3</sup> His frame designs are highly ornamental and intricate.

"His design for frames," according to Clarence Brazer, the great student of proofs and essays, "contained so much well composed architectural ornament that when reduced to stamp size they required the ability of only the most gifted and highly paid engravers and long tedious work to execute in line engraving. He was superseded because his 1902 designs became too expensive to engrave!"

Correspondence of the period indicates that the Post Office Department became increasingly picky about Smith's designs. The Postmaster General who had approved Smith's earlier work, Charles Emory Smith, had been replaced by Henry C. Payne on January 15, 1902, and perhaps this had an effect on the approval process.

Time and again, Smith's models were rejected or altered. Models for the 2c design had to be submitted at least three times. When Smith submitted a model for the 8c value on October 10, 1902, it was rejected. "I have to request that a new model be submitted," wrote Third Assistant Postmaster General Edwin C. Madden, "with the following changes: The portrait to face to the left. The name 'Martha Washington' to appear in larger type. The type of the year of death and birth to be somewhat larger." 5



Fig. 1. Clair Aubrey Huston at his desk at the Bureau of Engraving and Printing.

Madden also had several requests about the size of the portraits, which left the 13c Harrison, which had been designed and approved earlier, in a smaller portrait size than the rest of the issue. "It is desired," Madden wrote, "that the portraits on all the stamps of the series of 1902 be of a size uniform with that of the 2-cent stamps herewith approved. It is presumed however that the portrait on the 13-cent stamp can not be enlarged, since that denomination has already been engraved."

In an October 5th letter submitting models for the 5c Lincoln, Bureau Director William Meredith was evidently not pleased that the Post Office had requested a portrait of Lincoln facing in the other direction. Meredith took pains to explain why this would be difficult, but his impatience with the Post Office is evident.

"By reversing the portrait," Meredith wrote, "characteristics of the face are transferred to the wrong side. Persons familiar with the face of Lincoln might therefore criticize the portrait if engraved in this way. The omission of the wart might make the inaccuracy of the view less apparent but it would be also less characteristic of the recognized portrait of Lincoln. I know of no satisfactory and authentic portrait of Lincoln presenting a view of him facing to the left. I beg to request that you reach a conclusion in regard to this matter at the earliest date possible as the time is now growing short in which the work of engraving is to be executed."

Whether Smith resigned or was asked to leave, it seems likely that the difficulty the Post Office was giving the Bureau over the approval of designs was a factor. Bureau records show that Smith left on November 14, 1902, and that Huston began as a temporary employee on November 19, 1902.8

Bureau of Engraving and Printing records give Smith credit for the design of the entire 1902 series, but this can hardly be true. The Bureau records are not very satisfactory on this series,

as they have been recopied and are not original. In addition, they have the designer's name spelled as "Ostranda" Smith, which is incorrect.

Brazer never made a study of the designers of United States stamps, but never seems to have been certain about which values Smith designed and which Huston designed. He says only that Smith created "nine or ten frames for the 1902 series, all designed in an age of over ornamentation."

Another student of stamp design and engraving, Solomon Altmann, working with Brazer's data, wrote, "Clair A. Huston about 1932 wrote Clarence W. Brazer, 'I have been with the Bureau about 30 years and the series of 1902–03 were about half designed when I came here and finished them. These were the first of the stamps I designed." <sup>10</sup>

Altmann goes on to say, "Certain designs of this series are definitely known by sketches to have been designed by R.O. Smith. Other designs, most of which were issued later, are different in character from those designed by R.O. Smith. It therefore seems fair to attribute designs for the 1902–03 6c, 10c, 15c, 50c, \$1, \$2, and \$5 to C.A. Huston."

This seems to contradict Brazer's view that Smith designed "nine or ten" of the stamps in the series. If Altmann is correct, Smith designed seven (or eight if we count the special delivery issue, which was considered by the Post Office and Bureau as part of the series).

Table One shows the chronology of the design and die approval process as best as it can be reconstructed from Bureau records and correspondence between the Post Office Department and the Bureau now at the National Philatelic Collection at the Smithsonian Institution.

There can be no doubt that Smith alone designed eight of the values, the 1c, 2c, 3c, 4c, 5c, 8c, and 13c. These models were all approved, and the dies begun, before Huston arrived at the Bureau. In addition, Smith's signed preliminary sketches are known for the 2c and 8c values.

It seems equally obvious that Huston must have altered the 10c Smith design, which was submitted on his last day at the Bureau. It was altered and resubmitted on December 1, 1902, and this must have been the first stamp on which Huston worked.

The style of the later stamps also differs significantly from that of the earlier ones. Where Smith's designs (Figure 2) tend to be ornate and baroque, Huston's tend to be plainer and more neo-classical in style.

The stamp most characteristic of Huston's style was the 50c Jefferson, which is the least ornate of the series (Figure 3). It looks forward to several of the devices that would mark Huston's mature style, including the use of arches, triangular corner elements, and the positioning of the numerals in well-defined ovals.

It is not known whether Smith had any or all of the other designs underway when he left. However, Huston clearly completed the series in a style, that although different, was harmonious with the look that Smith had given to it. It may also be that Smith had picked the portraits, even if the frame designs were not begun. Both men, it seems, should therefore be given credit for the later designs. The Scott catalogue currently gives no credit to anyone for any of these designs.

The last design that looks most like Smith's work is the \$1 value (Figure 4). However, because models were resubmitted twice after Smith left, Huston must have worked on this design. Perhaps it was Huston's attempt to echo the Smith style in at least one of the high-value designs. But here, too, there seems to be evidence of change.

Where Smith used human figures as caryatids and frame elements, the figures on his designs make no specific reference to the subject. They are merely decorative, non-allegorical, semi-nude, male and female figures. In the \$1 value, however, the figures are identifiable. They are a sailor holding a boat hook and a marine holding a musket. They relate directly to the subject of the stamp, naval hero Admiral David Farragut. Unlike the other figures, they would not have shocked the citizen of 1902 too terribly if they walked down the street.

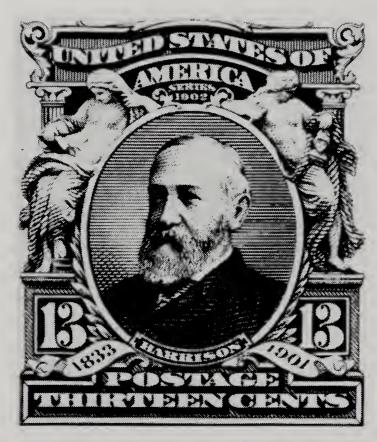


Fig. 2. The first of the series of 1902 to be released, the 13c value, was designed by Raymond Ostrander Smith, and is an example of his elaborate style.

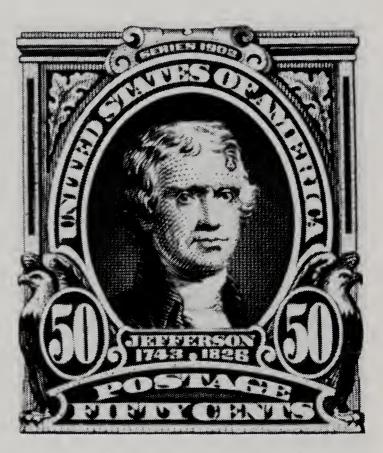


Fig. 3. The 50c value of the series of 1902 shows Clair Aubrey Huston's less ornate style, and depicts several of his characteristic elements, including arches, triangular corner ornaments, and large numerals contained in ovals.

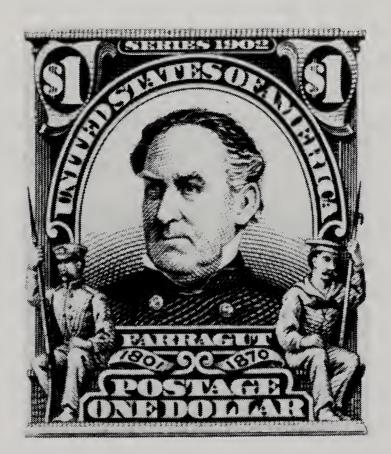


Fig. 4. The \$1 value of the series of 1902 uses human figures as design elements. But where Smith's figures were largely decorative, Huston's sailor and marine relate directly to the subject of the stamp, naval hero David Farragut.





Fig. 5. Smith's original design of the 2c value of the series of 1902 (left) was roundly criticized, particularly since an unfortunate engraving gave Washington what appeared to be the red nose of a drunkard. Huston's redesign (right) is widely known as the "Shield" stamp.

#### The Shield Stamp of 1903, and Huston's Dominance

Where Smith's previous two series, the Trans-Mississippi and the Pan-American issues, were well received, the series of 1902 was not. As Max Johl has amply recorded, the newspaper critics of the time castigated the series as "overdecorated" and pilloried it as "inartistic and clumsy." <sup>12</sup>

Particularly criticized was the value most used, the 2c Washington (Figure 5), which was issued on January 17, 1903. The portrait of Washington from Gilbert Stuart's painting was criticized as too small, and an unfortunate engraving seemed to give the Father of Our Country the bulbous red nose of a drunkard.

Just over a month after it was issued, the Post Office yielded to the criticism. A letter from Third Assistant Postmaster General Madden, the man who had required several changes in both the models and the die, wrote to the Bureau on February 21, 1903, "The ordinary 2-cent postage stamp, series 1902, is not altogether satisfactory, and I have to request that at your convenience a modified design for this denomination be prepared and submitted." <sup>13</sup>

Given the task of designing the replacement was the Bureau's new designer, Clair Aubrey Huston. The result was the so-called "Shield" stamp of 1903 (Figure 5), with a larger head of Washington and a much cleaner and less complicated design.

Bureau records lump this stamp in with the series of 1902 and credit its design to Smith, but this cannot be accurate, as Smith had left the Bureau several months earlier. Johl correctly attributes this stamp to Huston<sup>14</sup> as do Altmann<sup>15</sup> and Hugh Southgate, a founder of the Bureau Issues Association.<sup>16</sup>

Beginning with the Shield stamp, Huston dominated design at the Bureau. Over the next 25 years, he would give United States stamps and currency a consistent and distinctively American look.

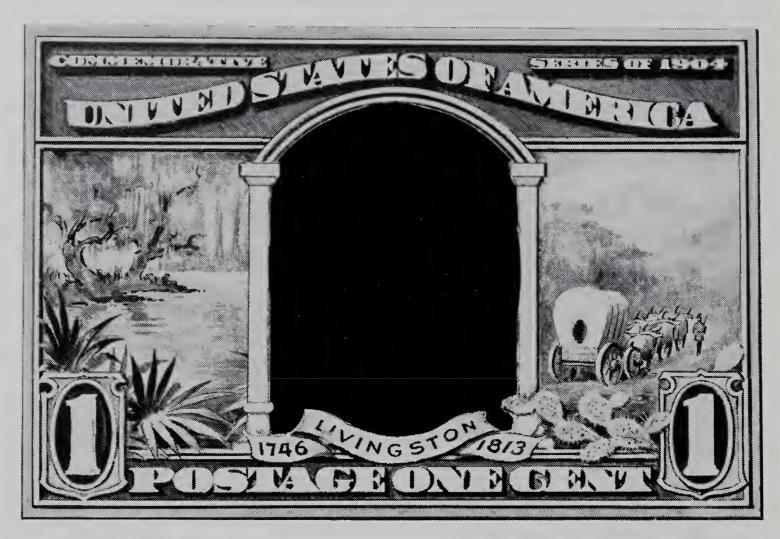


Fig. 6. The original drawing for the frame of the 1c Louisiana Purchase issue shows Huston's ability as an illustrator.

While his first two series of stamps, the Louisiana Purchase issue of 1904 and the Jamestown issue of 1907, had individual borders for each value, he would thereafter, with few exceptions, adopt consistent frames for sets and series.

The Louisiana Purchase stamps also show Huston's ability as an illustrator. While he chose to use standard portraits to depict individuals on stamps, several frame designs demonstrate his ability as an original artist. Figure 6 shows his original illustrations in the panels to either side of the portrait in the one-cent value of the Louisiana Purchase issue.

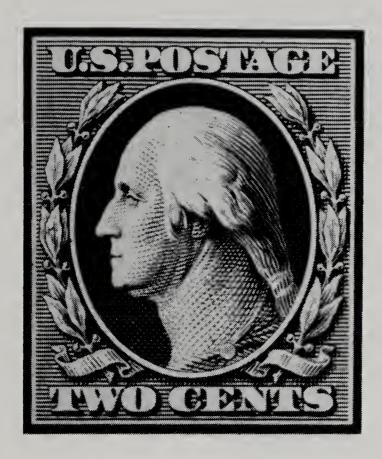
With the Washington-Franklin designs of 1908, he learned to simplify the engraved detail in order to extend the life of the printing plates, while also producing a dignified and classical series. Brazer would later call this series "the acme of artistic good taste for regular definitive frame designs." <sup>17</sup>

In the Washington-Franklins (Figure 7), he borrowed and enlarged the laurel leaves from his two-cent Shield of 1903. This was characteristic. Seldom did he produce a design that did not borrow elements from his previous work. This, as well as the consistent use of a "bank note Roman" typeface for major lettering and the echoing of the ovals and ornaments of the 19th-century issues, helped to give his new designs a feeling of dignity and continuity.

### The Merry Widow and Solidification of Huston's Position

Only once during Huston's long reign did another designer impose on his turf against his will. The resulting stamp was a short-lived failure. In 1908, the Beaux Arts architect Whitney Warren submitted through a friend a design for a special delivery stamp that was eventually accepted by Postmaster General George von L. Myer.

Warren was in Paris at the time, and as Robert Markovits has told the story, the personnel at the Bureau of Engraving and Printing were not pleased with the Warren submission. "Several



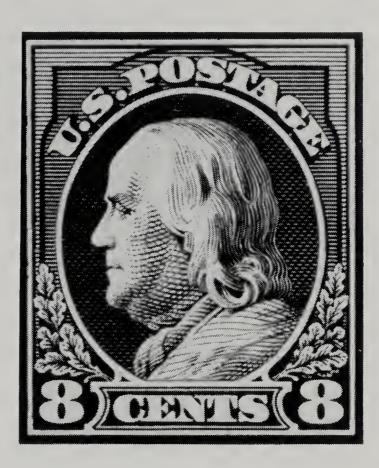


Fig. 7. Huston's Washington-Franklin designs have been called "the acme of artistic good taste."



Fig. 8. One of the few stamps of the period that Huston did not design, the "Merry Widow" employs rectangular blocks and an asymmetrical format that Huston ordinarily avoided.

drawings apparently crossed the ocean," Markovits wrote, "and received critical comments from the Bureau personnel who, one can surmise, resented an outsider's work being chosen to grace a United States stamp, even a seldom used 'back of the book' service issue such as Special Delivery." <sup>18</sup>

The resulting stamp (Figure 8), featuring the helmet of the Roman god Mercury, was modified only slightly by Huston from Whitney's design and issued on December 12, 1908. It was quickly dubbed "The Merry Widow," after the heroine of a popular operetta of the same name, who wore a similarly styled hat.

While the asymmetrical design was quite different from most stamps that had gone before it, its major critics were postal clerks. "It created many problems for the postal service during its time of usage," commented Henry Gobie, "principally because its size and color were very similar to the one-cent commemorative stamps which had been previously issued, and was a decided contrast to the larger blue Special Delivery stamp that Postal employees were accustomed to handling. . . ."<sup>19</sup>

After the election of 1908, President Taft appointed a new postmaster general, Frank H. Hitchcock, who ordered the stamp discontinued on June 9, 1909, less than seven months after it had appeared.

The cancellation of Whitney Warren's "Merry Widow" undoubtedly helped to solidify Huston's position as the unchallenged and unchallengeable designer of United States stamps, and he continued to put his distinctive mark on the Bureau's products.

Huston also redesigned the nation's currency in 1913, and gave us the dollar bill that, while altered slightly over the years, is the basis for the note that is still in use today. While this article concentrates on stamp designs, Huston is equally—and perhaps more—wronged to have been given so little credit for his enduring currency designs.

Larger and clearer numerals contained in the circles and ovals became something of a Huston signature, beginning with the Panama-Pacific stamps of 1915. The height of his all-American style was achieved in the early to mid-1920s, with the arches and ovals and acanthus leaves of the fourth Bureau issue of 1922, the airmail issues of 1923, and the Sesquicentennial Exposition issue of 1926 (Figure 9.)

Most of Huston's illustration, like Smith's, consisted of frame designs. Subjects were chosen largely by the Post Office Department, although the pictures or vignettes were usually taken from artwork or portraits that already existed at the Bureau. Wherever possible, the Bureau leaned toward the use of standard or "official" portraits of Presidents, as this gave continuity and an official look.

As a designer, however, Huston was both influential and durable. In 1928, Huston and his assistant, Alvin R. Meissner, redesigned the currency for the smaller size notes, most of which are still in use today. The back of the \$5 bill, for example, shows the same elements that Huston employed in his stamps: a symmetrical design, using arches, circles, acanthus scrolls, and the familiar bank note Roman typeface (Figure 10).

#### **The Transition Years**

In August 1925, Meissner, an artist who had previously worked at the Geodetic Survey, joined the Bureau as an assistant to Huston and a potential successor. <sup>20</sup> He is credited by the Bureau for a stamp design for the first time in 1928, as a co-designer with Huston on the 2c Aeronautics Conference issue. He is given full credit for the first time for the Edison issue of June 1929. But he did not replace Huston as the Bureau's premier designer, nor did any one person.

Huston was due to retire on December 1, 1927, when he turned 70 years old, but his retirement was extended for two years, probably because of the currency redesign that was planned. When that extension ran out on December 1, 1929, it was extended again. When the second extension expired in December 1931, Huston's retirement was extended indefinitely, but ill health forced him to retire, finally, on June 30, 1933.





Fig. 9. Huston's original drawing (top) of the Sesquicentennial issue of 1926 shows his mature style, using symmetrical designs, arches, acanthus leaves, and a bank note Roman typeface. The engraved stamp is shown at bottom.



Fig. 10. Huston used the same design elements in his currency as on his stamps. The reverse of the \$5 note still in use today was designed by Huston and his assistant Alvin Meissner in 1928.





Fig. 11. The same vignette was often used as Huston and his students tried different frame treatments. Unaccepted frame design by McCloskey (left) uses the same portrait as the accepted design by Meissner (right) for the Pulaski issue.

During the late 1920s and early 1930s, Huston and Meissner worked closely together and shared the credit on several designs, including the Graf Zeppelin issue of 1930. Even those designs for which Meissner is given full credit, such as the Beacon airmail of 1928, are quite within the Huston tradition.

Huston worked with Meissner on the 12 designs of the Washington Bicentennial issue of 1932, each of which had a different border. Each stamp, however, was credited by the Bureau to one or the other of the two designers.

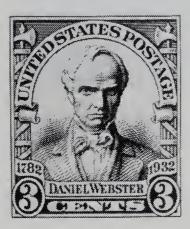
A second young designer, Victor S. McCloskey, Jr., joined the Bureau on December 11, 1926, at the age of 18, and worked with Huston and Meissner on several other designs. Designs by the three artists were often quite similar, since the two younger designers often mimicked Huston's style. In addition, the same vignette engraving was usually used, with the three designers submitting only different frame treatments (Figure 11).

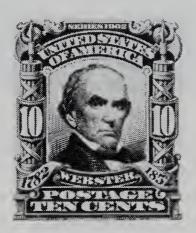
Both younger men would design stamps over the next several years, but neither one would dominate design the way Huston had. As Huston stepped back, however, McCloskey's style, in particular, began to emerge. Although many of the stamps of the early 1930s continued to retain Huston's characteristic arches and ovals, McCloskey's new, squarer style slowly came to dominate. The Olympic Winter Games stamp of 1932 (Figure 12) is an early example of McCloskey's style. It does not contain a single curved frame line. This was a definite stylistic break from the Huston tradition.

Huston's last credited design is the Georgia Bicentennial issue of 1933, which looks nothing like his usual work. But as Johl has illustrated, this was essentially a Meissner design for which Huston merely added a different type treatment at the bottom, using the bank note Roman typeface that he favored.<sup>21</sup> The rest of the stamp is extremely similar to the design of the William Penn stamp, which the Bureau credits to both McCloskey and Meissner.



Fig. 12. Victor McCloskey's 1932 design for the Olympic Winter Games demonstrates the plain style he would adopt, with no curved lines: a definite break from the Huston tradition.





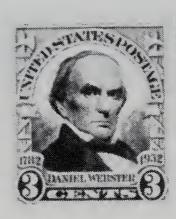


Fig. 13. Huston's last solo design echoes his first. The approved stamp (left) features Daniel Webster and uses fasces in the frame, as did Huston's first design (center) for the 1902 series. An unapproved model (right) shows that Huston also submitted a design with the same portrait.

The Bureau, however, gives Huston sole credit for the Georgia stamp. But it was clearly a collaboration, and Meissner should be given primary credit. The stamp that immediately preceded it, however, the Daniel Webster issue, is properly credited to Huston and was no doubt his last solo design. While it lacks the power of many of his earlier issues, it employs his usual design elements of arches, ovals, and ribbons.

It is interesting to note that this stamp picks up some features, particularly the fasces at the sides, of one of Huston's first stamps, the 10c value of the series of 1902, which also had Webster as the subject. An unapproved model, in fact, shows that Huston used the previous portrait in the same frame, apparently in an effort to make his last stamp an echo of his first (Figure 13).

Huston's departure in June 1933 came at a time of great change in both the government and the Post Office. Going out were many Republican officials who had served under Presidents Harding, Coolidge, and Hoover. Coming in, in March 1933, was Franklin Roosevelt, a Democrat and a stamp collector who had his own ideas about how the country's stamps should look.

With these changes, and Huston's departure, the appearance of United States stamps changed markedly. Huston's successors quickly abandoned his stylistic elements, typefaces, and balanced, symmetrical designs.

Perhaps a complete split with the Huston look is represented in McCloskey's design for the Mothers of America Issue (Figure 14), which was suggested by President Roosevelt. The design is asymmetrical. The dominant typeface is old English. There are no curved lines in the frame. There are no numerals. Clearly, the Huston era had passed.



Fig. 14. The end of an era. The Mother's Day Issue of 1934, designed by McCloskey, shows a complete break with the Huston tradition. It has no curved frame lines, no Roman type, no numerals, and an asymmetrical design.

#### **Acknowledgments**

The photographs accompanying this article were taken by Kent Kobersteen, a fellow collector. I am also indebted to Cecilia Hatfield, the historian at the Bureau of Engraving and Printing, who helped to make the artwork and records available.

#### **Notes**

- 1. A personnel card still on file at the Bureau of Engraving and Printing gives this date for Huston's appointment.
- 2. Details of Huston's life are taken from his obituary in the Washington Star, March 3, 1938.
- 3. Records in the Bureau of Engraving and Printing credit Smith with these designs. Signed essays are also illustrated in Clarence Brazer, Essays for U.S. Adhesive Postage Stamps, 1941.
- 4. Brazer, Clarence W. "Golden Age of United States Postage Stamp Designs." *Postage Stamp Design*. Philadelphia: National Philatelic Museum, n.d. [1953?], p. 89.
- 5. Letter of October 10, 1902 from William Meredith, Director of Bureau of Engraving and Printing to Third Assistant Postmaster General Edwin C. Madden. National Philatelic Collection. Smithsonian Institution, Washington, D.C.

- 6. Letter of October 11, 1902. Ibid.
- 7. Letter of October 20, 1902. Ibid.
- 8. Registry of Employees of the Bureau of Engraving and Printing. National Archives. Washington, D.C.
- 9. Ibid., p. 89.
- 10. Altmann, Solomon. "U.S. Stamp Designers & Engravers, Tentative List." *The Essay-Proof Journal*. Vol. 8, No. 2 (April, 1951), p. 81.
- 11. *Ibid.*, p. 81.
- 12. See Max Johl, *The United States Postage Stamps of the Twentieth Century, 1901–1922*, Vol. 1, revised, pp. 25–37.
- 13. National Philatelic Collection, op. cit.
- 14. Johl, op. cit., p. 53.
- 15. Altmann, Postage Stamp Design, p. 151.
- 16. Hugh Southgate. "Clair Aubrey Huston." The Bureau Specialist, Vol. 9, No. 4 (April, 1938), p. 45.
- 17. Brazer, op. cit., p. 89.
- 18. Markovits, Robert L. "The Rise and Fall of the Merry Widow: A Comprehensive Study of Scott's E7." Forty-First American Philatelic Congress Book, p. 65.
- 19. Gobie, Henry. *The Speedy: A History of the U.S. Special Delivery Service*. Privately published, 1976, p. 140.
- 20. Sol Glass. "Alvin R. Meissner." The Bureau Specialist. Vol. 20, No. 8 (August, 1949), p. 186.
- 21. Johl, op. cit., p. 208.

Table One. Chronology of the Series of 1902

Die	Scott	Value	Subject	Model Submitted	Model Approved	Die Started	Issued
306	308	13c	Harrison	05/01/02	05/05/00	08/14/02	11/18/02
307	E6	10c	Special Delivery			08/19/02	12/09/02
308	303	4c	Grant	06/04/02		09/06/02	02/10/03
309	301	2c	Washington	09/22/02 09/27/02 10/02/02	10/04/02 10/11/02	11/21/02	01/17/03
				10/02/02	10/11/02		
310	306	8c	Martha Washington	10/04/22		10/16/02	12/06/02
311	304	5c	Lincoln	10/20/02	10/23/02	10/24/02	01/20/03
312	300	1 <b>c</b>	Franklin	10/30/02	10/31/02	11/01/02	02/03/03
313	302	3c	Jackson			11/28/02	02/11/03
314	307	10c	Webster	11/14/02 12/01/02		12/03/02	02/05/03
315	309	15c	Clay	12/03/02	12/10/02	12/13/02	05/27/03
316	305	6c	Garfield	12/10/02	12/13/02	12/15/02	02/20/03
317	310	50c	Jefferson			12/23/02	03/23/03
318	311	1\$	Farragut	01/03/03 01/07/03 01/13/03	01/14/03	01/16/03	06/05/03
319	313	5\$	Marshall	01/08/03 01/13/03	01/14/03	01/16/03	06/05/03
320	312	2\$	Madison			01/20/03	06/05/03

#### Table Two. Designers of U.S. Postage Stamps, 1898–1933

Note: An asterisk (\*) following the designer's name indicates a variance from the official credit record of the Bureau of Engraving and Printing. These variances are discussed in the article above. All others are listed as officially credited by the Bureau.

Scott	Subject	Designer
285–293	Trans-Mississippi Issue	R. Ostrander Smith
294–299	Pan-American Issue	u.
300	1c Regular Issue of 1902	н
301	2c Regular Issue of 1902	H.
302	3c Regular Issue of 1902	H
303	4c Regular Issue of 1902	н
304	5c Regular Issue of 1902	11
305	6c Regular Issue of 1902	R. Ostrander Smith Clair Aubrey Huston*
306	8c Regular Issue of 1902	R. Ostrander Smith
307	10c Regular Issue of 1902	R. Ostrander Smith Clair Aubrey Huston*
308	13c Regular Issue of 1902	R. Ostrander Smith
309	15c Regular Issue of 1902	R. Ostrander Smith Clair Aubrey Huston*
310	50c Regular Issue of 1902	R. Ostrander Smith Clair Aubrey Huston*
311	\$1 Regular Issue of 1902	R. Ostrander Smith Clair Aubrey Huston*
312	\$2 Regular Issue of 1902	R. Ostrander Smith Clair Aubrey Huston*
313	\$5 Regular Issue of 1902	R. Ostrander Smith Clair Aubrey Huston*
319	2c "Shield" of 1903	Clair Aubrey Huston*
323–327	Louisiana Purchase Issue	Clair Aubrey Huston
328-330	Jamestown Issue	"
331–342	Regular Issue of 1908 (Washington-Franklins)	11
367	Lincoln Memorial Issue	11
370	Alaska-Yukon-Pacific Issue	11
372	Hudson-Fulton Issue	II
397–400	Panama-Pacific Issue	II
536	Victory Issue	H
548-550	Pilgrim Tercentenary Issue	tt
551–573	Regular Issue of 1922 (Fourth Bureau Issue)	Ħ
610	Harding Memorial Issue	11

614-616	Huguenot-Walloon Issue	11
617–619	Lexington-Concord Issue	11
620–621	Norse-American Issue	11
627	Sesquicentennial Issue	11
628	Ericsson Memorial Issue	11
629	White Plains Issue	11
643	Vermont Sesquicentennial	11
644	Burgoyne Campaign Issue	11
645	Valley Forge Issue	11
649	2c Aeronautics Issue	Clair Aubrey Huston Alvin R. Meissner
650	5c Aeronautics Issue	Clair Aubrey Huston
651	George Rogers Clark	Clair Aubrey Huston Alvin R. Meissner
654	Edison Jubilee Issue	Alvin R. Meissner
637	Sullivan Expedition	Clair Aubrey Huston
680	Fallen Timbers Issue	tt
681	Ohio Canalization Issue	Alvin R. Meissner
682	Mass. Bay Colony Issue	Clair Aubrey Huston Alvin R. Meissner
683	Carolina-Charleston	Clair Aubrey Huston Alvin R. Meissner
684	Braddock's Field Issue	Alvin R. Meissner
689	Von Steuben Issue	11
690	Pulaski Issue	11
702	Red Cross Issue	Clair Aubrey Huston Alvin R. Meissner
703	Yorktown Issue	Clair Aubrey Huston
704	½ c Washington Bicentennial	tt
705	1c Washington Bicentennial	Alvin R. Meissner
706	½ c Washington Bicentennial	Clair Aubrey Huston
707	2c Washington Bicentennial	11
708	3c Washington Bicentennial	11
709	4c Washington Bicentennial	Alvin R. Meissner
710	5c Washington Bicentennial	tt
711	6c Washington Bicentennial	Clair Aubrey Huston
712	7c Washington Bicentennial	Alvin R. Meissner
713	8c Washington Bicentennial	Clair Aubrey Huston
714	9c Washington Bicentennial	11

715	10c Washington Bicentennial	Alvin R. Meissner
716	Winter Olympics Issue	11
717	Arbor Day Issue	11
718–719	Olympic Games Issue	Victor S. McCloskey, Jr
720	Stuart Washington	Clair Aubrey Huston
724	William Penn Issue	Victor S. McCloskey, Jr Alvin R. Meissner
725	Daniel Webster Issue	Clair Aubrey Huston
726	Georgia Bicentennial	Alvin R. Meissner* Clair Aubrey Huston
727	Newburgh Commemorative	Alvin R. Meissner
728–729	Century of Progress Issue	Victor S. McCloskey, Jr
732	NRA Issue	11
733	Byrd Antarctic Issue	11
734	Kosciuszko Issue	11
Airmail Issue	s	
C1-C3	First Airmails	Clair Aubrey Huston
C4-C6	Second Airmails	**
C7-C9	Map Airmails	11
C10	Lindbergh Airmail	Clair Aubrey Huston Alvin R. Meissner
C11	Beacon Airmail	Alvin R. Meissner
C12	Winged Airmail	Clair Aubrey Huston Alvin R. Meissner
C13-C15	Graf Zeppelin Airmail	Clair Aubrey Huston Alvin R. Meissner
C18	50c Graf Zeppelin	Victor S. McCloskey, Jr
Special Delive	ery	
E6	Messenger on Bicycle	R. Ostrander Smith
E7	"Merry Widow"	Whitney Warren

Gary Griffith, a Washington, D.C. collector who specializes in the U.S. Fourth Bureau Issue, is also a contributing editor to Linn's Stamp News. Active in the Bureau Issues Association, he regularly writes for its journal, The U.S. Specialist. Currently being serialized in it is his study of "The Political Background of the Fourth Bureau Issue," which includes previously unpublished essay/proof information. Specialists interested in 20th century U.S. essays and proofs are urged to consult the BIA's publication. Membership information may be obtained from George Godin, P.O. Box 1047, Belleville, IL 62223. Mr. Griffith's most recent article for EPJ is "The Joynson-Hicks Album, and Other Die Proofs of the U.S. Fourth Bureau Issue" in No. 187, third quarter 1990.

E12 Motorcycle Messenger Clair Aubrey Huston

E13 Post Office Truck "

Registration

F1 Registration Stamp Clair Aubrey Huston

Postage Due

J68 ½ c Postage Due Clair Aubrey Huston

J69–J78 Postage Due Issue Alvin R. Meissner

# BIA Member Finds Previously Unknown U.S. Beacon Airmail Essay

Reported by Gary Griffith in the Feb. 11, 1991 issue of *Linn's Stamp News* is the existence of a single-color die essay (die proof of a stamp that was not issued) in blue of the 1928 Beacon airmail stamp. It was discovered in the files of the Bureau of Engraving and Printing by Bureau Issues Association member Kent Kobersteen. Although a one-color Beacon stamp was mentioned by Johl in Vol. III of his *United States Postage Stamps of the Twentieth Century*, no example was previously reported. This one proves that the Post Office seriously contemplated printing the stamp in monocolor because it couldn't keep up with the demand for bicolor printing. The file essay is mounted on gray card and has the approval signature of Postmaster General Walter F. Brown. Also written on the card in pencil is the notation "Do not use (2 colors)". Work on the single-color die began Oct. 30, 1929, about 16 months after the bicolor Beacon stamp was issued.

### The Origin of the FDR U.S. Die Proofs

by BARBARA R. MUELLER

While cleaning out old files this past winter, I ran across a letter from the late Ernest A. Kehr written in response to an article of mine published sometime in 1979 in *Stamp Collector* newspaper on the 1930s-vintage die proofs in the collection of President Franklin D. Roosevelt. Ernie Kehr, of course, was a knowledgeable philatelic journalist during that era, writing for major New York newspapers, so his observations have great credibility. Because of their significance, I think it wise to record them publicly here for the benefit of future students. His letter, dated Dec. 12, 1979, reads:

"Back in the pre-war days, on monthly trips to chat with BEP and POD officials for news (it was then possible to get statements without today's run-around!), Alvin Hall of the Bureau [Director] was on my list. I can't exactly recall whether it was while the FDR proofs were being pulled or shortly after they were delivered, but he frankly gave me the facts.

"When he heard that FDR, a Democrat, was elected, Mr. Hall feared he would be replaced, as he'd been appointed by the Republican predecessor (on the same day Edgar Hoover took over his job). Knowing that FDR was a collector, he had the dies removed from the vault, cleaned, and pulled. These were mounted in an album and sent to the White House as soon as possible. Mr. Hall told me that he received an immediate acknowledgement with the comment that FDR hoped he'd long continue to do such a great job at the Bureau."



The note showing use of the validation stamp in the essay design.



The essay.

# Stamp on Czech Notes Originated as Postage Stamp Essay

by BARBARA R. MUELLER

A by-product of long winter evenings spent rearranging a philatelic library and reference files led to the happy discovery of little-known information about one of the stamps found on provisional bank notes of Czechoslovakia in the immediate post-World War II period. An article by Robson Lowe in his publication *The Philatelist/P.J.G.B.* for December 1981, pages 259–262, yielded these nuggets:

"The Downey Tales—a story of one of the last engravers for Perkins Bacon" is the title of the article found in the files. That story involves Alfred James Downey of the family of court photographers who made the famous portrait of King George V for the 1911 ½ d. and ld. stamps universally known as the "Downey Heads." The younger Downey, A.J., began his engraving career by specializing in bookplates, which faded from fashion after World War I, forcing him to change to security paper engraving. He first joined Perkins Bacon as a stamp and bank note designer and engraver. When that firm liquidated in the '30s, he joined De La Rue, for whom he worked until his death in 1944.

Robson Lowe discovered at a wayside inn in Hampshire a tiny, "bijou" album of proofs inscribed "This book belongs to A.J. Downey, 25 Cantelowes Road, London N.W. 1." In it was an assortment of proofs ranging from the 1930 Greek Independence issue to the Newfoundland Humphrey Gilbert issue. "Lying loose was a die proof in green of the side face portrait of President Masaryk on a Czechoslovakian 50 k., an essay made in 1944 for De La Rue. It was not accepted."

That essay is reproduced here from the article illustration. I immediately recognized it as one of the aforementioned validation stamps. In an album I found the note also illustrated here. The "stamp" on it is identical to the essay except that the letter "Y" has been substituted for the figure of value. Also, it is in a deep, rich, rose color that enhances the fine intaglio print.

It is worth observing that the first general issue of Czech stamps after World War II was printed by De La Rue also. Of a smaller size than the essay, they still show a familial resemblance to the sparse, uncluttered design of the validation stamp and the excellent portraiture. Did Downey have a hand in these (Scott nos. 272–87, types A93–100, war heroes) too? De La Rue also printed intaglio issues for the Norwegian government in exile—Scott nos. 259–66—for use on mail carried by Norwegian ships and later in the country itself after liberation from the Nazis. According to Lowe, Downey engraved the 30 ore showing a convoy and the 50 ore picturing King Haakon VII. So it may have been possible that Downey was working on the Czech stamps, as well, just prior to his death.

In any case, the note, validation stamp, and essay comprise yet another example of the close relationship between stamps and paper currency.

#### The Note

The large  $7^{9/16} \times 3^{5/8}$  inch multicolored 1000 korun note with underprint was first issued in the pupper state of Slovakia (Pick no. 12, date 25.11.1940) which ceased to exist in May 1945. The revalidated note is listed under Czech provisionals as Pick no. 54. One hundred and 500 korun notes of the same series were pressed into use after V-E Day by the affixing of other stamps to validate them for use in the liberated republic. Those stamps are smaller and more old-fashioned in design, showing Masaryk in a military cap.

Neither the Pick catalogues nor his Catalogue of European Paper Money Since 1900 explain the exact origin and purpose of the stamps. From this new information we can deduce that the Czech government in exile in London, which returned to its homeland after V-E day, recalled the rejected De La Rue essay and ordered it modified to be suitable as a sort of validation on the notes of the now defunct Slovak Republic, thereby utilizing them as an emergency measure.

#### American Bank Note Commemoratives Newsletter-"Engravings"

As reported in JOURNAL 188, fourth quarter 1990, Paul W. Schmid Inc. has become the sole and exclusive distributor of American Bank Note Commemoratives Inc. Now comes an attractive, illustrated, two-color, eight-page newsletter called *Engravings* with news about forthcoming products and future programs. The latter includes these shows at which souvenir cards will be issued:

June 14–16, 1991 15th International Paper Money Show. Memphis, TN.

August 13–18, 1991 100th ANA Convention. Chicago, IL.

August 22–25, 1991 STaMpsHOW '91. Philadelphia, PA.

November 7–10, 1991 A.S.D.A. National '91. New York, NY.

The Archives Series Program, begun in 1987, will be continued in 1991, at \$195 for the set of 12 engraved vignette sheets. A state bank note series and a Columbian Anniversary Program are among the features under development by Aurelia Chen, who was in charge of ABNCo.'s original commemorative program. Well known to philatelists and syngraphists from her appearances at shows, Aurelia is now employed by U.S. Banknote in a similar capacity and is working out of their Horsham, Pa. facility.

Ordering information for American Bank Note Commemoratives is 7 High St., Suite 412, Huntington, NY 11743.

#### **ATTENTION!**

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Plus First Issue stamps, from o R1b block of 24 to o R102a sheet of 8 and o R102c x 2 blocks of 4 First Issue Varieties, including \*R13e ultramarine block of 10, and o R24c with impression of R3 or reverse; Excellent section of Revenue platings including R9a completely reconstructed sheet & R101a & c plating group of 54 including 33 imperfs; Revenues on documents with many bisects including 2 of R83c; Inverts including o R111a single + pair on piece, \* + o R112a, o R115b strip of 5 on document, and o R139a single & vertical pair; Valuable Second, Third & Later Issues, including \* + o R132, o R133, #290-3 used as Revenues, \*RB16c Imprint block of 5, \*RF5a plate bl. of 6 with inverted surcharge, Rare Stock Transfers, Scarce Wines & Playing Cards, Outstanding Silve Taxes including Provisionals, \*RG49-54 blocks of 4, o RG81; Excellent Embossed Revenues including RM15P-16P proof blocks of 12 and o RM25 3 strikes on Samuel Adams Revolutionary Walletter; Extensive group of Revenue Stamped Paper Essays, Proofs & Specimens, scarce Revenue Stamped Paper and balances, 1898 Provisional Private Die Proprietaries, Collections and Morton Dean Joyce Revenue balances featuring Paper Americana balances, including 17th Century letters & documents, and Joyce Insurance & Railroad specialty collections.













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## Miloš Ondráček, Contemporary Czechoslovak Engraver

by GENE HESSLER

Miloš Ondráček, born on 15 September 1936 in Prague, is the eldest of the four stamp and bank note engravers I met while in Prague, Czechoslovakia in 1990. Since he has some ability to converse in English, no translator was necessary for our conversations.

From 1951 to 1955, Mr. Ondráček studied at a technical school in Turnově where he worked with precious metals and stones. He then studied privately with Professors R. Pipala and F. Emlera.



Fig. 1. Jan Amos Komensky, philosopher and educator, on Pick 96.

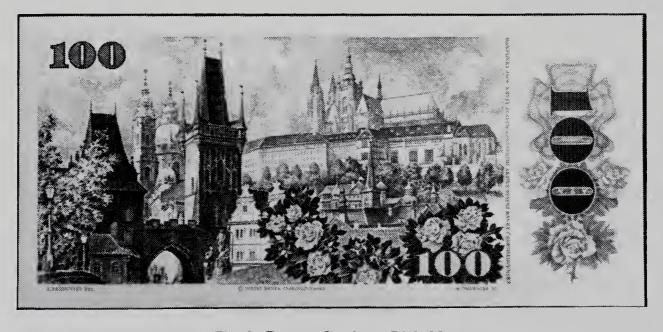


Fig. 2. Prague Castle on Pick 98.

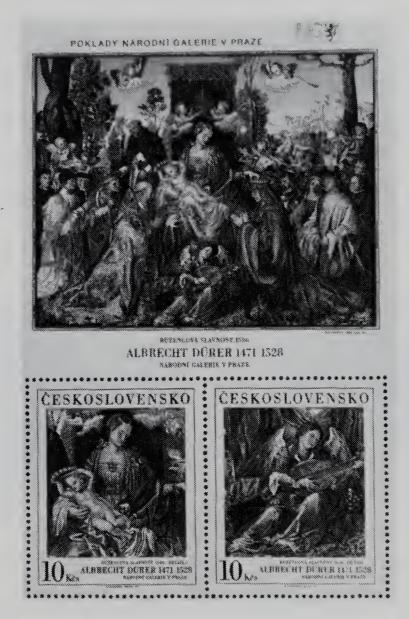


Fig. 3. "Feast of the Rose Garlands, 1506"



Fig. 4. World War I military hero, Gen. M.R. Stefanik.

In the late 1960s Mr. Ondráček joined the State Printing Works of Securities in Prague where he continues as an engraver. His first bank note engraving was done in 1970; it was the back of the 20 korun note (Pick 92). In 1973 he engraved the back for the 500 korun note (Pick 93). These notes are now obsolete. Two of the current bank notes also display the work of this engraver: the face of the 20 korun note (Pick 96) with the portrait of Jan Amos Komensky (1592–1670), and the back of the 100 korun note (Pick 98) with a view of the Prague Castle.



Fig. 5. Jacob Obrovsky, stamp designer. Wording on the se-tenant label reads: "100 Years of the National Philatelic Movement in Czechoslovakia." Scott No. 2683, Type A961.



Fig. 6. Detail of a painting by Vaclav Brozik (1851–1901), Scott No. 2485. (Left.)

Fig. 7. Portrait of Jasper Schade van Westrum, 1654, by Frans Hals, Scott No. 2590. (Right)



Fig. 8. A steel-engraved montage of postal-related subjects, probably intended to decorate a first day cover.

A list of postage stamps engraved by Miloš Ondráček would probably exceed one hundred items. A souvenir sheet that includes two, 10 korun stamps and a comparatively large, although diminutive, version of the entire Albrecht Dürer Feast of the Rose Garlands, 1506, is an excel-



Fig. 9. A greeting card with a Moravian design. The primary design areas, in white, demonstrate that the high points of the engraving are what was inked. Signature of M. Ondráček.

lent example of this engraver's work. Although not visible here, the illustrated example bears the signature of Mr. Ondráček. The original Dürer painting hangs in the National Gallery in Prague.

Members of our Society who collect stamps from Czechoslovakia are probably familiar with the work of Miloš Ondráček. Czechoslovakia, as some countries do, includes the name of the designer and engraver near the border of stamps and bank notes. For an illustration of a stamp with the engraved portrait of Czechoslovak President Václav Havel by this engraver, see JOURNAL 188, the fourth quarter 1990 issue.

I, for one, look forward to future stamps and bank notes that will be engraved by Miloš Ondráček.

## UPU Specimen Stamps, by James Bendon

A Review by GEORGE W. BRETT

This is a nicely prepared volume, developed with the help of James Negus, a well-known British editor and bibliographer. It has the extra fillip of an attached cloth strip page marker which is something you don't see much today.

The main content is a listing of "Specimen" stamps as distributed by the Universal Postal Union, Berne, Switzerland. The first such distribution was made in March 1879 and continued to and included the last country to provide such in 1961, Costa Rica. It must be understood, of course, just what specimens are meant as the word "specimen" has a number of meanings. What is meant by the author here are sample stamps provided by each issuing country to the International Bureau of the UPU for distribution to other countries that were marked "Specimen," "Cancelled," or with other wording. This is a specimen category for which in total the author uses the term "protected"—that is, protected from, shall we say, postal usage or defrauding of the revenue. Of course, the U.S., for the most part, and other countries as well, have simply supplied unused stamps unmarked in any way. And that is the situation today for all countries as distribution of samples still continues. Specifically, then, this is an all-world listing only of those stamps heretofore supplied to the UPU that were overprinted "Mihon," "Cancelled," "Muestra," "Specimen," etc. (either overprinted or with the word punched in by a series of holes).

No stamp catalogue numbers are given (such as Gibbons or Scott) but the issues are described by denomination, year, sometimes color and watermark, and type of overprint or punching—and the latter are illustrated. A valuation is also given in most cases, and this is in British pounds. For the most part this kind of a listing may not give any identification problem, but we have not tried to check it out thoroughly. We did try the U.S. listings and had no problem.

The U.S. listings total 43 items. The author figures that the "Specimen" overprint was applied by the American Bank Note Co. The comment is made that some of the other U.S. items in official collections abroad are plate proofs rather than stamps, and the author thinks that these were probably sent direct by the U.S. P.O.D. rather than through the UPU. Of course, most of our "Specimen" marked U.S. stamps, as listed in our catalogue, were not distributed through the UPU, so now this distinction can be made.

Related to the U.S. are issues of the Philippines while under U.S. control, a total of 22 items (there are earlier Spanish ones), with none for Panama, Puerto Rico (Spanish only), Cuba (Spanish only), Canal Zone, Hawaii, or Guam. For the latter, however, the author does note that the collections checked had the \$1 Type II from the special printing made at the turn of the century still in normal condition; that is, not additionally overprinted or otherwise marked.

Beyond the listings the supplementary information is quite important, as the author provides historical background relating to the UPU. Also supplied, through James Negus, is a listing of the UPU membership along with dates of admission or inclusion (the latter referring to the association of a separate territory controlled by a member), and the current status. Stamp quantities required for distribution to all countries are recorded up to about 1930 and a few later quantities are also noted. These figures start with 70 in the beginning to a high of 565 in 1987.

Interestingly, a fairly large part of the ca. 260 countries given were involved at one time or another with the several British security printing plants: Bradbury, Wilkinson; De La Rue; Harrison & Sons; Perkins, Bacon; and Waterlow. Like our own American Bank Note Co., they printed stamps for anyone in the world if they got the job.

In addition to a discussion of the listings and explanation of various problems, there is a description of no less than 12 other kinds of specimens that are not included in this list, though they may be referred to. The author has clearly shown that he has done a lot of checking with

the original sources such as at the UPU in Switzerland plus five other official collections in London, Paris, Stockholm, and Berne.

The author seldom touches on the unmarked normal distributed items, considering them to be of little philatelic interest. That, of course, has its limitations, as he must know. For example, his mention of the \$1 type for Guam indicates that sometimes the unmarked examples can be useful from a collector's viewpoint. In addition, the normal submittals might tell a student what shades should be associated with the possible first printing(s) of an issue, whether the postal administrations considered some differences as an official change or not, and even how the genuine should look like in some tough problem areas like overprints.

Yes, like all other countries the U.S. continues to receive specimens from the UPU. The items received today continue to go to the U.S. Postal Service but they are shortly divided up between the Smithsonian and the USPS. Still, as we've pointed out, these specimens are not marked in any way, nor are they marked here in any way.

Finally, it should be noted that the author deals in these UPU specimen-marked stamps and welcomes inquiries from collectors regarding them.

This is a hardbound book, 276 pages,  $5\frac{1}{2}" \times 8\frac{1}{2}"$ , published in 1988. Available from the author-publisher: James Bendon, P.O. Box 6484, Limassol, Cyprus, postpaid, \$47.50.

### EPS Membership to Meet at STaMpsHOW 91 in Philadelphia

The American Philatelic Society has kindly allotted Essay-Proof Society a place on their program at STaMpsHOW 91 in Philadelphia, August 22–25, 1991. Specifically, at 11 AM on Friday, August 23, we will have our now-traditional lecture/educational program plus a meeting for members who are present. The Editor will give the program with, it is hoped, some specialists who can be coerced into helping! Our officers from New York will be present, too, so there will be an opportunity for discussion of our mutual challenges and problems. STaMpsHOW is always a great event and this year it is held in the geographical area where philately is most vital. Please plan on visiting and attending our meeting. Check the show program for the exact location of the lecture/meeting rooms.

#### In Memoriam

### Edgar Lewy, EPS 1712

Edgar Lewy, a prolific philatelic journalist for three decades with a personal penchant for stamp printing and art, died in London after a brief illness on February 16, 1991 at the age of 64. Mr. Lewy was best known for his *New Stamps Service* of information for cataloguers and wholesalers and his regular reports on the same subject in every British commercial philatelic publication as well as *Linn's Stamp News* in this country. Until recently, he wrote a monthly column in *The Philatelic Exporter* under the famous byline "Strand." He was aided in his unique enterprise by his talented wife, Lilly, also a philatelic writer.

After several years of correspondence and trans-Atlantic phone calls, I was fortunate to meet Edgar and Lilly at the London 90 world philatelic exhibition. At the time Edgar was recovering from an extended siege of major surgery but he kept up a busy schedule at the show. His passing leaves a void in a specialized area of philatelic literature which embraced the essay-proof specialty, both in stamps and paper money, as well as a void in the life of his widow and two children, to whom we extend our sympathy.

Barbara R. Mueller

### **Auction Accents**

## Essay/Proof Highlights from the Lynne Warm-Griffiths Collection of U.S. First Bureau Issues and Newspaper/Periodical Stamps Sold by Christie's, New York, Dec. 14, 1990.

#### 1890 & 1894-98 Regular Series

495	P 1c-90c 1890 Issue plate proofs on India or card (betw. 219P3-229P4), 40 stamps, incl. pairs, blocks, nearly all very fine, Scott retail \$1,343.50 est. \$400-600	1001 P
550	2c Carmine combination proof on card (220P, 250P), 53×68mm., showing 1890 original type side by side with new triangles added, ms. notation by T.F. Morris, the Chief of Engraving at the Bureau of Engraving and Printing, creased, otherwise very fine,	1002 P
121	P 3c Purple large die proof on India (221P1), die sunk on 86×88mm. card, very fine, Scott retail \$300.00 est. \$150–200	1003 P
143	P 4c Dark Brown plate proof on India (222P3), T. imprint block of eight, tiny wrinkle affects two stamps, otherwise very fine, Scott retail \$320.00 est. \$150-200	1004 P
297	TC 6c 1890 Issue trial color plate proofs on wove (224TC4), three singles and two pairs, two are perforated, gummed, one with small thin spot, others fine-very fine, Scott retail \$840.00	1005 T
770	P 1c-\$5.00 1894 Issue small die proofs on wove (247P2-263P2), several with small stains or thin spots, otherwise very fine set, Scott retail \$3,535.00	1008 P
1,760		1009 P
231	P lc Blue plate proof on card (247P4), block, very fine, Scott retail \$450.00 est. \$200–250	1010 P
605	PE 1c Blue plate proof on card (247P4), R. imprint plate no. 2 block of six, very fine, Scott retail \$800.00 est. \$300–400	1011 P
121	P 2c Carmine, triangle I, large die proof on India (250P1), die sunk on 148×201mm. card albino "C-224 American Bank Note Co.' imprint, faint tape stain on back only, very fine, Scott retail \$250.00 est. \$150–200	1012 P
715	PE 2c Pale Carmine, triangle I, plate proof on card (250P4), B. imprint plate no. block of six, very fine, Scott retail \$900.00 est. \$400-500	1013 P
143	PE 2c Pale Carmine, triangle I, plate proof on card (250P4), block, T. pair thinned, otherwise very fine, Scott retail \$475.00 est. \$100-150	1014 P
264	P 2c Carmine, triangle III, large die proof on India (252P1), 78×99mm., very fine, Scott retail \$400.00 est. \$150–200	1015 P
187	P 2c Carmine, triangle III, large die proof on card (252P1), 146×193mm., light tape stain on back only, very fine, Scott retail \$400.00 est. \$150–200	1016 P
660	P 3c Purple, triangle I, large die proof on India (253P1), die sunk on 153×201mm. card, albino 'C-225 American Bank Note Co.' imprint, very fine, Scott retail \$400.00	1017 P

77	3c Purple, triangle II, large die proof on India (253P1), die sunk on 149×198mm. card, light tape stain on back only, very fine, Scott retail \$250.00 . est. \$100–150	1018 P
319	3c Dark Green, triangle II, trial color large die proof on India (253TC1), 43×60mm., still showing the ABN imprint of the original die, light crease and small thin in T. margin, very fine appearance est. \$150–200	1019 TC
550	20 TC 3c Dark Violet, triangle II, trial color large die proof on card (253TC1), 146×193mm., light tape stain on back only, very fine est. \$200–300	1020 TC
352	21 TC 6c Dark Brown trial color large die proof on India (256TC1), die sunk on 141×192mm. card, minor tape stain on back, very fine est. \$200–300	1021 TC
1,760	6c Brown plate proof on card (256P4), B. imprint plate no. block of six, very fine, Scott retail \$1,850.00 est. \$750–1,000	1022 P⊞
330	8c Violet Brown, 15c Dark Blue, \$2.00 Dark Blue large die proofs on India (257P1, 259P1, 262P1), die sunk on 156×200 mm. cards, produced by the Bureau of Engraving and Printing in 1933 during Farley administration in slightly different shades, each with BEP number on back, two have tape marks causing some thinning but proofs are very fine, Scott retail \$1,050.00 est. \$400–600	1023 P
121	\$1.00 Black large die proof on India (261AP1), on 113×127mm. card, small tape stains on back only, very fine, Scott retail \$475.00 est. \$150–200	1026 P
715	\$1.00 Lake trial color large die proof on card (261TC1), 146×193mm., very fine, Scott retail \$1,000.00 est. \$400–600	1027 TC
110	\$2.00 Dark Blue large die proof on India (262P1), die sunk on 108×126mm. card, light staining, otherwise very fine, Scott retail \$475.00 est. \$100–150	1028 P
1,760	\$2.00 Dark blue plate proof on card (262P4), block, very fine, Scott retail \$1,700.00 est. \$750−1,000	1029 P⊞
2,970	\$2.00 Dark Blue plate proof on card (262P4), T. imprint plate no. block of six, very fine, Scott retail \$2,700.00 est. \$1,000–1,500	1030 P⊞
297	\$5.00 Dark Green large die proof on India (263P1), on 108×123mm. card, minor toning, otherwise very fine, Scott retail \$650.00 est. \$150–200	1031 P
660	\$5.00 Black trial color large die proof on India (263TC1), die sunk on 64×111mm. card, small ms. spots, toning, specks on back, otherwise, very fine, Scott retail \$1,000.00	1032 TC
1,760	\$5.00 Dark Green plate proof on card (263P4), block, fine-very fine, Scott retail \$1,800.00 est. \$750-1,000	1033 P⊞
4,620	\$5.00 Dark Green plate proof on card (263P4), T. imprint plate no. block of six, very fine, Scott retail \$2,850.00 est. \$1,500-2,000	1034 P⊞
660	135 P 1c Green large die proof on card (279P1), 145×193mm., very fine, Scott retail \$700.00	1035 P
605	12-15c 1898 issue small die proofs on wove (279P2, 281P2, 283P2, 284P2), some gray paper from the Roosevelt book adheres to back, very fine, Scott retail \$1,500.00 est. \$750-1,000	1036 P
605	4c Rose Brown large die proof on card (280P1), 145×193mm., very fine, Scott retail \$700.00	1037 P
495	5c Blue large die proof on card (281P1), 82×94mm., very fine, Scott retail \$700.00	1038 P
231	6c Lake large die proof on card (282P1), 145×193mm., small tape stains on back only, very fine, Scott retail \$700.00 est. \$300–400	1039 P

34

1127 P	5c-25c 1865 Newspaper small die proofs (PR2P2-PR4P2), mounted on the original page from the Roosevelt album, very fine, Scott retail \$375.00 est. \$150-200	231
1128 TC	10c Lakish Red, 10c Brick Red, 10c Dark Blue trial color proofs (PR2TC), lakish red creased, dark blue minor toning, appears fine-very fine est. \$100-150	352
1129 TC	25c Ochre, 25c Brick Red trial color small die proofs (PR3TC), two, ochre creased, small thins, lightly soiled, brick red small thin, appears fine, very scarce, extraneous lines outside design, probably pulled from the original dies, Scott retail \$400.00	462
1130 P	5c-25c Plate Proofs, Color Trial Proofs and Specimen (PR4P three, PR5-PR7P, PR2TC, PR4TC two, PR5SC), ten items, variety of shades and papers, 5c trial colors in black and lake, 10c trial color in blue, a few with light toning, mounting stains and other minor flaws, generally fine-very fine, Scott retail \$557.30	405
	est. \$150–200	495
1131 TC	5c Dark Blue, 5c Lakish Red trial color proofs (PR4TC), showing colored borders, wide margins on blue, quite fresh and fine-very fine est. \$100-150	462
1132 E	Model for 9c Newspaper design, signed by the artists: Joseph Claxton (frame) and Charles Skinner (vignette), executed in wash drawing and pencil on glazed card (75 mm.), design stamp-size (31×32mm.), extremely fine, unique est. \$1,000–1,500	935
1133 E	Black Large Die Essay lacking Denomination on India, value tablets blank, 27×44.5mm., mounted on card, trivial soiling, otherwise fine, rare, unlisted in Brazer, card plate proofs of four of the seven denominations (PR9–PR15) using this design accompany for comparison est. \$500–600	572
1134 P	2c-\$60.00 1875 Newspaper small die proofs (PR9P2-PR32P2), complete set, few with trivial faults, most fine-very fine, Scott retail \$960.00 est. \$200-300	154
1135 TC	2c-\$60.00 Blue 'Atlanta' trial color proofs (PR9TC-PR32TC), complete set, 6c just	
	cut in, a few values with trivial soiling or toning specks, otherwise fine-very fine set, Scott retail \$720.00 est. \$200–300	209
1136 TC	2c-\$60.00 Scarlet 'Atlanta' trial color proofs (PR9TC-PR32TC), complete set, \$60.00 slight crease, a few values with trivial soiling or toning specks, otherwise fine-very fine set, \$cott retail \$720.00 est. \$200-300	319
1137 P	10c, 60c, \$12.00, \$36.00, \$60.00 large die proofs on India (PR15P1, PR20P1, PR28P1, PR30P1, PR32P1), die sunk on card, 141×227mm. gilt-edged pages with interleavings, \$12.00 and \$36.00 with Continental Bank Note Co. imprints, \$60.00 card slightly soiled and skinned, otherwise fresh and very fine, Scott retail \$400.00	
	est. \$100–150	110
1138TC⊞	12c Black trial color proof (PR16TC), block of 60, trivial soiling on back, two corner creases, otherwise very fine, Scott retail \$2,100.00 est. \$500–750	385
1139 TC	1c 1885 Issue large die trial color proofs on Ivory (Brazer PR81E6), five, in dark black, two gray black, black brown and light blue, $60 \times 71$ mm., two die sunk on card, small translucencies from mounting at T., otherwise fresh and very fine, scarce, unlisted in this format in Scott est. \$200–300	352
1140 P	1c-5c, 25c, \$2.00-\$10.00, \$100.00 large die proofs on India (PR102P1-PR104P1, PR106P1, PR108P1-PR110P1, PR113P1), eight, die sunk on card, 133×129mm., 1c slightly detached and corner crease, otherwise fresh and very fine, Scott retail \$1,000.00	209
1142 E	Black Large Die Essay Lacking Denomination on India, vignette area only, 56×73mm., die sunk on card, fresh and very fine, rare, unlisted in Brazer, complete 50c Carmine, large die proof on India (PR107P1), with small faults accompanies for comparison	418

1143 E	\$20.00 Large Die Essay on India (Brazer PR111E), incomplete design, 65×83mm., mounted on die sunk card on which it may not have originated, minor corner crease and trivial pinholes in margin, otherwise fresh and very fine, rare, also complete large die proof (PR111P1) and issued stamp (PR123), both with small faults, accompany for comparison est. \$300–400	715
1144 P	\$20.00 Black, \$50.00 Carmine large die proofs (PR111P1-PR112P1), die sunk on cards 132×126mm., fresh and very fine, Scott retail \$250.00 est. \$100-150	77
1145 P	Plate Proofs and Trial Color Proofs, collection of 111 proofs, virtually all mounted on exhibition pages, including multiples, some trivial faults or insignificant toning specks, most fine-very fine, Scott retail \$2,900.00 est. \$750-1,000	770
1146 P	Newspaper Proof and Trial Color Proof Balance, ten items, proofs include 1c Black large die proof on India with A.B.N. Co. imprint (PR81P1) die sunk on card. Roosevelt small die proof (PR81P2), 1c Black large die proof (PR102P1) mounted on card, \$6.00 Blue large die proof (PR73P1) die sunk on card, trial color large die proofs include 60c, 84c and \$60.00 (PR20TC, PR22TC, PR32TC), all in black, two die sunk on card, several with minor faults, generally fine-very fine, Scott retail \$725.00+	198
	Specimen Overprints	
1147 S	2c-\$60.00 1875 Newspaper plate proofs handstamped 'Specimen' (PR5P4varPR7P4var., PR9P4varPR32P4var.), the so-called British Post Office Archives Proofs, fine-very fine, scarce set est. \$750-1,000	770
1148 S	1c-\$60.00 1879-85 Newspaper, red 'Specimen' overprint (PR57S-PR81S), complete set, virtually all with o.g., some with small faults, otherwise fine-very fine, Scott retail \$600.00	264
1149 S	5c-\$100.00 Newspaper blue 'Universal Postal Congress' overprint (PR116S-PR125S), fresh, o.g., lightly hinged, 50c pinpoint thin speck, \$20.00 short perf, otherwise fine-very fine, Scott retail \$850.00 est. \$300-400	462

### The Frederick W. Lopez, Sr. Collection of the U.S. 1869 Pictorial Issue, Part II

Sold by Jacques C. Schiff, Jr., Inc., New York, Dec. 8, 1990. (Part I of this sale took place Dec. 1, 1989 at World Stamp Expo and was reported in JOURNAL 185, pp. 31–38.)

### **Proofs**

4157	1c-12c 1869 Roosevelt Small Die Proofs, (6) removed from grey cards		
	and mounted on die sunk cards. Very Fine Appearance	3,250.00	1,050.00
4158	#112P, 1c Buff, Hybrid Die sunk on card, 90×135mm, minor stain at		
	bot, o/w VF, w/1980 Philatelic Foundation Certificate	E.IX	100.00
4159	#112P1, 1c Buff, Large Die Proof, Die sunk on full size card, light		
	edge toning, o/w VF	1,400.00	240.00
4160	#112-117P2, 1c-12c 1869 Roosevelt Small Die Proofs, removed from		
	grey card & thinned, Fresh, Appear VF	3,250.00	700.00
4161	#112, 113, 116, 117, 133P3, 112P4, 120P4, 1c/24c 1869, Plate Proofs		
	on India & Card, #114, 116 & 133P3 w/small faults o/w F-VF	402.50	80.00
4162	#112-115P3, 1c-6c, Plate Proofs on India, Blks (4) 1c & 3c w/translu-		
	cent stains or thins, F-VF	705.00	140.00

4163	#112P3, 1c Buff, Plate Proof on India, Bot. sheet margin Blk (4), Fresh, VF	225.00	80.00
4164	#112P3, 1c Buff. Top margin Blk (12), 6×2, Plate Proof on India, Double plate "No. 1" & arrow at center, small thin in UL stamp &	223.00	80.00
4165	arrow, UR stamp creased, o/w VF#112P3, 1c Buff, Top margin Blk (8), 4×2, Plate Proof on India,	750.00	160.00
4166	w/Plate "No. 1", small margin tear at top just misses design, o/w VF #112–117, 129, 120–122P4, 1c–90c 1869 Card Proofs (10), 1c, 6c, 10c	450.00+	115.00
4167	slight toning, o/w VF	717.50	230.00
	105×100mm, w/o imprint, Fresh, VF	(1,400.00)	210.00
4168	#113P3, 2c Brown, Plate Proof on India, Rt margin Blk (4), Fresh & VF	150.00	105.00
4169	#114P3, 3c Ultramarine, Plate Proof on India, Blk (4), Fresh, VF	165.00	120.00
4170	#115P3, 6c Ultramarine, Plate Proof on India, Blk (4), minor wrink-		
4171	ling at rt, Fresh, VF	165.00	62.50
	spot in UR stamp, Fresh, VF	165.00	65.00
4172	#117P3, 12c Dark Green, Plate Proof on India, Blk (4), Fresh, VF.	190.00	140.00
4173	#117P3, 12c Green, Plate Proof on India, Top margin Blk (10), mounted on Card, Fresh, VF	465.00+	170.00
4174	#119(2), 121–122P3, 15c/90c 1869 Plate Proofs on India, Mounted on		1,0,00
4175	cards to resemble large die proofs, Fine	510.00	115.00
4176	small thin at LR, o/w Fresh, VF	550.00	140.00
4177	Colors, VF	550.00	380.00
4178	translucent spot at UR, Fresh, VF	550.00	380.00
	card, VF	E.VIII	80.00
4179	#122P3, 90c Carmine & Black, Plate Proof on India, Fresh, VF-Superb	165.00	115.00
	Specimen Proofs		
4180	#117SA, 12c Green w/Type "A" Specimen Overprint and manuscript		
	"X" presentation cancel, small sealed tear at top, o/w appears Fine.	1,250.00	280.00
4181	#117SA var, 12c Green w/Type "A" Specimen Overprint, manuscript		
	"X" presentation cancel, light corner crease, Aver. w/1978 Philatelic	1,250.00	280.00
	Foundation Certificate	1,230.00	200.00
	Trial Color Proofs		
4182	#121TC1, 30c Deep Brown & Blue, Large Die Trial Color Proof		
	mounted on card (72×80mm) reduced to die sinkage, HHR, VF	2,250.00	800.00
4183	#121TC1, 30c Carmine Lake & Brown, Large Die Trial Color Proof	2.250.00	(25.00
4184	on India, off card, 35×36mm, light diagonal crease at UL, o/w F-VF #129TC, 15c Black Frame & Scarlet Center, Atlanta Trial Color, VF	2,250.00 450.00	625.00 150.00
4185	#129TC, 15c Brown Frame & Black Center, Atlanta Trial Color, very	430.00	150.00
4186	small thins, VF Appearance	450.00	80.00
	touches at UL, Fine	450.00	95.00
4187	#130TC, 24c Black Frame & Blue Center, Atlanta Trial Color, minor toning at LR, VF	450.00	100.00
4188	#130TC, 24c Black Frame & Scarlet Center, Atlanta Trial Color, very	130.00	100.00
	small hinge thin, o/w VF	450.00	80.00
4189	#130TC, 24c Green Frame & Black Center, Atlanta Trial Color, VF	450.00	150.00

4190	#130TC, 24c Green Frame & Blue Center, Atlanta Trial Color, 2		
	thins, large margined, Appears VF	450.00	85.00
4191	#130TC, 24c Scarlet Frame & Blue Center, Atlanta Trial Color, VF	450.00	150.00
4192 4193	#131TC 30c Blue Frame & Brown Center, Atlanta Trial Color, VF #131TC, 30c Green Frame & Brown Center, Atlanta Trial Color,	450.00	150.00
4194	faint thinning at top, o/w VF	450.00	80.00
	touches at bot, Fine	450.00	80.00
	Essays		
4195	#112E-Ab, George T. Jones Essay, Carmine on India paper with Red-Violet crisscrossing wavy lines, faulty with small piece out at top		
	center, Scarce	E.IX	300.00
4196	#112E-Ab, George T. Jones Essay, Black Brown on Pale Red Violet,		
4197	vertical wavy lines, Proof on India, tiny thin spots, Appears VF, Rare #112E-Ab, George T. Jones Essay, Blue on India paper with Red Violet horizontal wavy waves at ten and het wytreess of gym. VE	E.XII	1,000.00
	Violet horizontal wavy waves at top and bot, w/traces of gum, VF, Scarce	E.XII	1,400.00
4198	#112E-Db, 1c Carmine, Die Proof on India, off card, 39×31mm,		
4100	small thins, o/w Fine, Scarce	E.XI	320.00
4199	#112E-Db, 1c Dark Brown, Die Proof on India, off card, 37×62mm, crease away from design, VF Appearance, Scarce, Ex-Juhring	E.XI	340.00
4200	#112E-Dc, 1c Orange Brown, 1c Buff, on stamp paper, imperforate,	L.XI	340.00
	Single of ea + Blk (4) former, OG, Fresh, VF	E.VIII	150.00
4201	#112E-Dd, 1c Buff, Orange Brown, on stamp paper, Perf 12. Blk (4)		
4202	ea + single of latter. OG, Fresh, VF	E.IX	180.00
4202	#112E-De, 1c Small Numeral Essay, 3 diff. Green & Blue w/OG, & Orange w/o gum, small faults, Fine.	E.VI	67.50
4203	#112E-De, 1c Essays on stamp paper, Perf. 12 grilled, four diff.	L. VI	07.50
	colors, one OG, Aver-VF	E.VI	90.00
4204	#112E-E var, 1c Bright Yellow, Cut to Shape and mounted on stiff		
4205	paper, 25×35mm, Not Listed in Brazer, VF, Scarce	E.XI	280.00
4205	#112E-E var, 1c Green, Die on Proof Paper, 25×32mm, Not Listed in Brazer. Fine, Scarce	E.XI	320.00
4206	#112E-Eb, 1c Black, Die on White Ivory, VF (thin specks have been	L.XI	320.00
	trimmed away), Ex-Juhring	E.XII	625.00
4207	#112E-Eb, 1c Black, Die on White Ivory, 45×45mm, small thins in		
	top margin, o/w VF, Scarce	E.X	400.00
4208	#112E-Eb 1c Black-Brown, Die sunk on White Ivory, 65×78mm,	E.XI	550.00
4209	small thins at top, VF Appearance, Scarce	E.AI	330.00
4207	trimmed away), VF, Ex-Juhring	E.XII	675.00
4210	#113E-De, 3c Green, Perf. 12 & Grilled, Blk (4), OG, LH, Aver-Fine	E.VI	67.50
4211	#113E-De, 3c Rose Red, Perf. 12 & Grilled, Blk (4), OG, HH, Aver-F	E.VI	80.00
4212	#113E-De, 2c Yellow, Brown, Dark Brown (3), Perf 12 Grilled, Blks		
	(4), former OG, others w/o gum. Aver-F	E.IX	140.00
4213	#114E-Cf, 3c Dark Ultramarine, Brown Rose (2), Singles, Plate essay	EVII	85.00
4214	on stamp paper, Imperf, OG, VF	E.VII	83.00
4214	OG, former w/rt sheet margin, VF	E.VI	95.00
4215	#114E-Cf, 3c Red Brown on stamp paper, Left margin Blk (4), OG,		
	crease in margin, VF	E.VII	95.00
4216	#114E-Cf, 3c Brown Rose, Plate essay on stamp paper, 2 Imperf Blks		
	(4), one w/Rt sheet margin, one creased. OG, VF	E.X	300.00
4217	#114E-Ch, 3c Essays (4), on stamp paper, Perf 12, Grilled, 4 diff	EIV	300.00
	Color Blks (4), w/o gum, Fresh, Aver-F	E.IX	300.00

1210			
4218	#114E-Ch, 3c Orange on stamp paper, Perf 12, Grilled, rt margin Blk	T 3/11	0.5.00
4219	(4), OG, Aver-F	E.VII	85.00
4220	OG, Fine	E.VII	100.00
4221	Aver-F #115E–Eb, 5c Red-Violet, Completed Die on India Paper, die sunk on	E.VII	280.00
	card, full size, Fresh, VF, Scarce	E.XII	440.00
4222	#115E-Ec, 5c Black, Die Proof on proof paper, 40×42mm, thin, o/w, VF, Scarce	E.X	170.00
4223	#115E-Ec, 5c Black, Die on Proof Paper with black flecks, 38×53mm, VF, Scarce	E.X	170.00
4224	#115E-Ec, 5c Blue, Die on Proof Paper, 32×32mm, F-VF, Scarce	E.X	300.00
4225	#115E-Ec, 5c Red Orange, Die on Proof Paper, 40×35mm, small	EV	100.00
4226	scrapes on vignette covered over, VF appearance, Scarce	E.X	190.00
4226 4227	#115E-Ec, 5c Orange, Die on Proof Paper, 28×30mm, F-VF, Scarce #115E-Ej, 5c Orange, Die Proof on Thick Cloudy Bond Paper,	E.X	150.00
4228	21×22mm, Cut Close, Fine, Scarce	E.X.	140.00
	Scarce	E.X	575.00
4229	#115E-El, 5c Blue, Die on Ivory Paper, 36×41mm, VF, Scarce	E.X	525.00
4230	#115E-Fb, 5c Dull Dusky Violet, Die on India Paper, off card, cut to		
4231	stamp size, thinned & just in at UL, Fine & Scarce	E.VI	80.00
	45×48mm, small thin spots at top, o/w Fresh & VF, Scarce	E.X	250.00
4232	#115E-Fc, 5c Plate Essays on stamp paper, Imperf, 5 diff singles in diff colors, w/horiz. crease, OG, VF	E.IX	160.00
4233	#115E-Fc, 5c Red Brown, Plate essay on stamp paper, Imperf Blk (4),		
4234	DG, trivial soiling at bot, o/w VF	E.VIII	110.00
4235	Blk (4), OG, VF	E.VIII	115.00
	VF	E.VIII	115.00
4236	#115E-Fc, 5c Deep Yellow Brown on stamp paper, Imperf, Blk 4, stained at rt, Fine, Color Unlisted by Brazer	E.VI	85.00
4237	#115E-Fc, 5c Green on stamped paper, Imperf, Bot. sheet margin Blk (4), OG, minor magenta offset on reverse, close at UL, F-VF	E.VII	160.00
4238	#115aE-Fr, 5c Red Brown on stamp paper, Imperf, left margin Blk		
4239	(4), OG, top pair LH, bot NH, VF	E.VII	80.00
	stamp paper, Perf 12, 3 Singles (latter may be privately perforated), OG or DG, Orange w/pulled perf, F-VF	E.IX	120.00
4240	#115E-Fd, 5c Orange Plate essay on stamp paper, Perf 12. Bot. sheet		
4241	margin Blk (4), OG, Aver-F, Listed as Uncommon by Brazer #116E-Da, 10c Green, Die on India Paper, 54×68mm, off card, small	E.IX	140.00
4242	translucent spot in top margin, Fresh, VF, Scarce	E.XI	280.00
	Scarce	E.XI	320.00
4243	#116E-Db, 10c Dark Chocolate, Die on Proof Paper, Impt at bot, off Card, 65×61mm, very tiny thin at bot, o/w, VF, Scarce	E.XI	500.00
4244	#116E-Db, 10c Orange, Die Proof on Proof Paper, 22×22mm, F-VF	E.VII	62.50
4245	#116E-Dd, 10c Blue, Die on Clear White Bond Paper, 36×37, Fresh, VF, Scarce	E.XI	550.00
4246	#116E-Dd, 10c Orange, Completed Die on India paper, 52×69mm, off card, shallow thin in margin, o/w VF, Scarce	E.XII	240.00
4247	#116E-De, 10c Red-Orange, Die on Proof Paper, 35×45mm, minor	E.X	320.00
	paper creasing, o/w VF, Scarce	L.A	320.00

4248	#116E-Dh, 10c Black, Die w/Impt at bot, on Green veined marbled White Ivory card, VF, Rare	EVIII	1 500 00
4249	#116E-Dj, 10c Plate Essays (4), on stamp paper, Imperf, Complete set	E.XIII	1,500.00
4250	diff colors as listed by Brazer, OG, Ultramarine creased, F-VF #116E-Dj, 10c Dark Ultramarine, Plate essay on stamp paper,	E.IX	150.00
4251	Imperf, LR corner margin horiz crease, OG, VF	E.VII	80.00
	#116E-Dj, 10c Ultramarine on stamp paper, Imperf, OG, small stain in UL margin, o/w VF, Scarce	E.VI	52.50
4252	#116E-Dj, 10c Ultramarine on stamp paper, Imperf Blk (4), part OG, scissors cut bet Rt stamps, light staining at left, F-VF	E.VII	75.00
4253	#116E-Dj, 10c Blue, Plate essay on stamp paper, Imperf Horiz pair,		
4254	OG, F-VF	E.VII	70.00
4255	Uncommon	E.VI	62.50
4256	Mounted on Card w/o Die Sinkage, 80×57mm, VF	E.XIII	1,150.00
7230	shield not so dark, on India, off card, 41×47mm, shallow thin in mar-		
4257	gin, o/w VF, Rare	E.XII	600.00
4250	small thin spots in card, o/w VF, Scarce	E.XI	340.00
4258	#117E-Ce, 12c Plate Essay on stamp paper, Perf 12 & #117E-Dc, 12c Die Essay trimmed to stamp size, Imperf, 2 ea, OG, Imperf w/o gum		
4259	& creased, Fine	E.IX	125.00
	LH, bot NH, Aver-VF	E.VI	70.00
4260	#117E-Da, 12c Black, Lithographed Small Numerals, Die w/untrimmed stone, 25×33mm, tiny nick at top, thin spots, Fine		
4261	Appearance, Rare, ex-Juhring	E.XI	400.00
	OG, Fine	E.IX	160.00
4262	#120E-Cc, 24c Black, Plate essay on Red-Salmon tinted paper, VF	E.VII	62.50
4263	#120E-Cd, 24c Black, Plate essay on Orange-Buff tinted paper, VF	E.VII	62.50
4264	#120E-Cd, 24c Black, Plate essay on Orange-Buff tinted paper, VF	E.VII	62.50
4265	#120E-Ce, 24c Black, Plate essay on Dull Yellowish tinted paper, VF	E.VII	62.50
4266	#120E-Cc, 24c Black, Flate essay on Bull Tellowish tilted paper, VI #120E-Cc & 120E-Ch, 24c Black, Plate proofs on Red-Salmon tinted	L. VII	02.50
4200	& White India, Privately perfed & gummed, small faults, Unusual	E.VI	44.00
4267	#121E-Ca, 30c Red Brown, Die on India, mounted on card, cut down	r vii	400.00
42.60	to die sinkage, VF Rare	E.XII	480.00
4268	#121E-Ca, 30c Red Orange, Die on India on card, 57×50mm, VF.	E.X	360.00
4269 4270	#121E-Cb, 30c Violet, Die essay on proof paper, 40×49mm, VF #121E-Cb, 30c Black, Die essay on proof paper, 50×50mm, small	E.X	460.00
4271	toned spot, o/w VF	E.IX	160.00
42/1	#121E-Cc, 30c Black, Die proof on Ivory paper, 63×51mm, small margin thins, o/w VF, Scarce	E.X	320.00
4272	#121E-Ce, 30c Blue, Die on Yellowish Cloudy Paper, 42×42mm, VF, Scarce	E.XII	320.00
4273	#121E-Ck, 30c Black, Plate essays on thin surface tinted paper, 8 diff	EV	300.00
4274	colored papers, VF	E.X	300.00
4275	surface tinted paper, Horiz, pair ea. VF	E.VIII	115.00
	paper, Rt sheet Blk (4), VF	E.VIII	140.00
4276	#121E-Ck, 30c Black, Plate Proof on Brown-Violet thin surface tinted paper, Blk (4), VF	E.VIII	140.00

4277	#121E-Ck, 30c Black, Plate Proof on Salmon-Red thin surface tinted		
4070	paper, Blk (4), VF	E.VIII	140.00
4278 4279	#121E-Co, 30c Dull-Red Violet, Plate Proof on Bond paper w/bands of Red overprinted at top & bot, Blk (4), F-VF	E.VIII	130.00
4280	Black (2) & Pale Orange Red (soiled), Aver-VF	E.VII	140.00
4281	#122E-Cc, 90c Small Numeral Essay (2), Gummed & Privately Perfed, Blue & Black, Red-Brown & Black, Fine, Unusual	E.VI	70.00
	#122E-Cc, 90c Black & Dull Violet, Plate essay on stamp paper, Imperf Blk (4), VF	E.X	210.00
4282	#122E-Cd, 90c Frame only Essay, 7 diff colors, most with small faults, 1 toned, o/w, VF	E.IX	210.00
4283	#122E-Cd, 90c Rose Red, Frame Only Essay, Blk (4), VF	E.VIII	280.00
	Safety Essays		
4284	#115aE-Ed5, 5c Orange on Black, Die on India w/wavy lines under-		
4285	print, small translucent spot, Fine Appearance, Ex-Juhring	E.XI	625.00
	Juhring	E.XI	675.00
4286	#115aE-Ed22, 5c Orange on Scarlet, Die on India with continuous "Two" underprint, 30×25mm, small thin, hinge stain, o/w Fine &	FWII	(75.00
4287	Rare, Ex-Juhring#116E–Di13, 10c Orange Red on Brown, Die on India w/Banknote	E.XII	675.00
4288	type underprint, VF, Ex-Juhring	E.XIII	950.00
	type underprint, thin spot, VF Appearance, Ex-Juhring	E.XI	480.00
4289	#116E-Di16, 10c Carmine on Scarlet, Die on India w/continuous Rosette underprint, translucent spot in head. Fine	E.XII	550.00
4290	#116E-Di18, 10c Sepia on Scarlet, Die on India w/negative Star underprint, Fine, Ex-Juhring	E.XIII	950.00
4291	#116E-Di24, 10c Blue on Scarlet, Die on India w/continuous	E.XII	625.00
4292	"TEN-10" underprint, minor faults, VF, Ex-Juhring	E.XIII	950.00
4293	#121E-Cj7, 30c Orange on Black, Die on India w/crossed wavy line	E.AIII	930.00
4294	underprint, thin spot at top, VF Appearance, Ex-Juhring	E.XIII	675.00
4295	underprint, translucent spot at top, VF, Ex-Juhring	E.XII	1,250.00
	line underprint (listed by Brazer as vertical), VF, Ex-Juhring	E.XII	1,000.00
4296	#129Ef-10, 15c Blue Green on Orange, Die on India w/Banknote type underprint, Fine	E.XII	1,000.00
4297	#129Ef-12, 15c Blue Green on Deep Scarlet, Die on India w/Banknote type underprint, VF	E.XIII	1,400.00
	Envelope Essays		
4298	#112E-E var, 1c Dark Brown, Die on Diagonally Laid Paper,		
4299	27×35mm, 2 pinholes, minor inclusion, o/w VF Scarce	E.XII	320.00
4300	paper, pinhole below design, Fresh, VF	E.XII	675.00
4301	laid paper, trivial pinhole away from design, VF	E.XII	460.00
7301	laid paper, very minor faults (incl slight toning), o/w Fresh, VF	E.XII	525.00

4302	#112E (Thorp #51f), 1c Black on Buff, Entire (147×83mm) on laid		
4303	paper, pinhole below design, Fresh, VF	E.XII	440.00
	laid paper, Fresh, VF	E.XIII	460.00
4304	#112E (Thorp #51h), 1c Brown on Manila, Entire wrapper	T 37777	460.00
4305	(165×239mm). normal folds, o/w Fresh, VF Scarce	E.XIII	460.00
7303	(45×85mm) on thick wove paper, watermarked "Pierre & Son 1869",		
	Fine, Scarce	E.IX	280.00
4306	#114E (Thorp #53b), 3c Carmine on White. Entire, surface printed on	2	200.00
	thick white wove w/o wmk, toning bands on reverse, minor corner		
	crease, o/w VF	E.X	280.00
4307	#114E (Thorp #53b), 3c Green on White. Entire surface printed on		
	thick white wove w/o wmk, toning band on reverse & light toning on		-00.00
1200	face, o/w VF	E.X	280.00
4308	#115E (Thorp #54 var), 5c Blue on Canary, Entire (100×223mm) on laid paper, Fresh, VF Scarce, Unlisted by Thorp in This Size	EVIII	525.00
4309	#115E (Thorp 54 var), 5c Green on 6c Purple on Buff Entire (U65),	E.XIII	525.00
7507	Entire (142×85mm), partial printing of essay at left, Unusual, VF,		
	Scarce	E.XI	460.00
4310	#115E (Thorp #54d), 5c Orange on White, Entire (95×194mm) on		
	laid paper, light surface rubbing around design, VF	E.XII	340.00
4311	#115E (Thorp #54f), 5c Black on White Entire (95×194mm) on laid		
	paper, light age spotting & toning, o/w Fine	E.XI	340.00
4312	#115E (Thorp #54g), 5c Vermilion on Canary, Entire (100×223mm)	D WII	240.00
4313	on laid paper, Fresh, VF	E.XII	340.00
4313	#115E (Thorp #54h), 5c Carmine on Canary, Entire (100×223mm) on laid paper, minor wrinkling LL o/w Fresh, VF	E.XII	380.00
4314	#115E (Thorp #54h var), 5c Dark Carmine on Canary, Entire	L.XII	300.00
1311	(100×223mm) on laid paper, Fresh, VF	E.XII	360.00
4315	#115E (Thorp #54i), 5c Orange on Canary, Entire (100×223mm), on		
	laid paper, trivial tear at LL, o/w, Appears VF	E.XII	300.00
4316	#115E (Thorp #54j), 5c Purple on Canary, Entire (100×223mm) on		
	laid paper, Fresh, VF	E.XII	420.00
4317	#115E (Thorp #54j var) 10c Dark Purple on Canary, Entire	EVII	420.00
4210	(100×223mm) on laid paper, Fresh, VF	E.XII	420.00
4318	#116E (Thorp #55 var) 10c Purple on White, Entire (95×194mm) on laid paper, Fresh, VF, Unlisted by Thorp	E.XII	650.00
4319	#116E (Thorp #55b), 10c Carmine on Canary, Entire (100×223mm)	L.XII	030.00
1317	on laid paper, Fresh, VF	E.XII	700.00
4320	#1116E (Thorp #55e), 10c Vermilion on Canary, Entire envelope		
	(100×223mm) on laid paper, minor scraping near design at UR, o/w		
	VF	E.XII	460.00
4321	#116E (Thorp #55f), 100c Brown on Canary, Entire (100×223mm) on		<b></b>
1222	laid paper, Fresh, VF	E.XII	550.00
4322	#116E (Thorp #55g), 10c Purple on Canary, Entire (100×223mm) on	E.XI	460.00
4323	laid paper, tiny stain to left of design, o/w Fresh, VF	E.AI	400.00
4323	laid paper, envelope torn just to left of design (clears), o/w Fine &		
	Scarce, Unlisted by Thorp	E.XI	380.00
4324	#121E (Thorp #56 var), 30c Orange on White, Entire (93×194mm) on		
	laid paper, minor blue ink marks on bot front, o/w VF, Unlisted by		
	Thorp	E.XII	460.00
4325	#121E (Thorp #56a), 30c Blue on White, Entire (93×194mm) on laid	T ***	260.00
	paper, Fresh, VF	E.XII	360.00

### 1990 Reports of The Essay-Proof Society, Inc.

### Report of the President

The growth of the Society this past year has been slow, in keeping with the general trend in the philatelic field. Nonetheless, we can look forward to increased activity as much fresh material has come into the market with the sale of the properties of the late Dr. Glen Jackson and Morton Dean Joyce and the archives of the American Bank Note Company.

The momentous event of 1990 was undoubtedly the revelation of the whereabouts of Dr. Clarence Brazer's collection of postage proofs and essays. Long buried, it came up for sale at a Robert A. Siegel auction to which it had been consigned by the estate of the late Morton Dean Joyce. Mr. Joyce had purchased the collection from the widow some time in the 1950s. The auction drew a large number of enthusiastic bidders and the many lots, particularly essays, brought active bidding and strong prices. Many of the scarcer proofs, including plate pieces, realized new high prices, which should affect future catalogue valuations.

Our Secretary-Treasurer, David E. McGuire, has maintained the continuity of our Society with great devotion and efficiency. Our Editor, Barbara R. Mueller, who deserves an accolade as well as our thanks, has continued to produce our JOURNAL with a skill that enables us to be proud of a publication ranking with the best in philately.

We plan to hold a meeting in Philadelphia in August of this year in conjunction with the APS annual meeting, August 22–25. An announcement of the date, place and time appears elsewhere in this issue of the JOURNAL. We hope to welcome many of you there.

LOUIS K. ROBBINS, President

### **Report of the Editor**

Well, we made it through another year! And an exciting year it was from the essay-proof standpoint, with so much long-dormant and inaccessible material suddenly coming up for dispersal to a new generation of collectors. Our hope is that the lucky buyers will study their acquisitions and publish their findings—in the JOURNAL, of course. As for the past 46 years, we stand ready to record philatelic knowledge for posterity.

That in itself is a remarkable record. Here we are at the threshold of a new decade still publishing in essentially the same format as Clarence Brazer laid out for Vol. 1, No. 1 in 1944. For this achievement and particularly through the recent difficult years of ever-increasing costs, we must thank our faithful members and the loyal cadre of special benefactors. Their expressions of confidence in EPS and its Journal should inspire us—officers and writers—to carry on in the best tradition of our founding fathers.

However, words are empty until backed up by deeds. Therefore we must continue to call on all our people to "keep on keeping on." Be patient when the publication schedule isn't always met. Be patient when your favorite subject isn't always covered. In the course of a year, we try to please both stamp and paper money people, but because their fields are so broad, it is impossible to hit every one in the course of a year. Yet our people are sophisticated collectors and understand these facts of hobby publishing.

The best remedy for all our problems consists of recruiting new members and then furnishing them with good literature. Join me and our loyal officers—Lou Robbins, Dave McGuire, and Gene Hessler—in making the nineties a good time for essay-proof collecting.

BARBARA R. MUELLER, Editor

### Report of the Secretary-Treasurer

The Balance Sheet and the Statement of Operations of The Essay-Proof Society for the year ending June 30, 1990, are detailed on the accompanying pages. As shown in the report, the Society sustained a loss from operations for the year. The loss from operations was minimized by somewhat lower expense in printing costs for the Journal and some significant contributions. The contributions received were the only means the Society had to survive. Without them, the cost of running the Society would force a cessation in operation. A list of the donors can be found at the end of this report.

Once again the Society was faced with organizational changes and was fortunate in dealing with them. Health problems required Bob Pratt to request a release from his President's post. The Society was most fortunate in having Lou Robbins agree to take over the responsibilities. Business reorganization changes have required more of my time and that has reduced the amount of time I am able to volunteer to the Society.

Once again much of the slack has been taken up by our Editor, Barbara Mueller. On behalf of the membership, a collective Thanks to her for her continual efforts to produce an outstanding publication and for her efforts in promoting the Society. We are grateful for President Lou Robbins, who stepped in without hesitation to take over the post that Bob Pratt had so ably filled and, reluctantly, had to forgo. I wish also to add my personal thanks to them for their assistance and for their patience as I tried to muddle through.

DAVID E. McGuire, Secretary-Treasurer

### THE ESSAY-PROOF SOCIETY, INC.

Balance Sheet as at June 30, 1990

Assets:		
Cash accounts:		
Citibank, N.A. checking	\$ 6,782.10	
		\$ 6,782.10
Total assets		\$ 6,782.10
10141 435613		
Liabilities and Surplus		
Accounts payable		\$ 2,372.93
Total liabilities		2,372.93
Surplus		4,409.17
Total Liabilities and Surplus		\$ 6,782.10
THE ESSAY-PROOF SOCIETY, INC.		
Statement of Operations for the Year Ended June 30,	1990	
Statement of operations for the 2 car 2 cars con-		
Income:		
Membership Dues		
Subscriptions	455.00	
Advertising	817.60	
Journal Sales	217.90	
Interest Income	82.22	
Contributions/Jackson Memorial	4,245.00	
Handbook Sales & Misc	50.00	
Total income	10,912.72	\$10,912.72
Expense:		
Printing THE Essay-Proof Journal	\$10,960.25	
Postage and stationery	115.10	
Editor	1,000.00	
Copyright and miscellaneous	75.00	
Total expense		\$12,150.35
Loss from operations		(\$1,237.63)
Surplus, beginning of year		5,646.80
Surplus, end of year		
Surprus, end or year		

### CONTRIBUTIONS

Walter D. Allen	30.00	Gene Hessler	5.00
Edward P. Babcock	10.00	Robert Hegeman	5.00
Daniel M. Bagby	20.00	Walter H. Hoffmann	80.00
Richard J. Balbaton	5.00	Robert K. Holton	10.00
Philip T. Bansner	480.00	Ronald L. Horstman	100.00
Frederick A. Benjamin	10.00	Dr. Douglas D. Hunter	20.00
Dr. Steven J. Berlin	50.00	C.R. Kannewurf	5.00
Brian Bleckwenn	20.00	Philip S. Klein	5.00
Wilson E. Born	20.00	Chris J. Lennox	100.00
Dr. Barnet M. Brahin	10.00	John R. McGrew	25.00
Frederico A. Brid	10.00	David E. McGuire	30.00
Fred L. Caposella	5.00	Jane L. McGuire	30.00
Anthony G. Chila	5.00	Jack E. Molesworth	20.00
Lowell Cooper	5.00	William H. Monroe	5.00
Forest W. Daniel	5.00	Barbara R. Mueller	500.00
J. Leonard Diamond	50.00	J. Roy Pennell, Jr	30.00
Peter G. DuPuy	30.00	Robert H. Pratt	250.00
Roger H. Durand	10.00	Louis K. Robbins	110.00
Mark Essner	5.00	Jack Rosenthal	1,500.00
Belmont Faries	10.00	Col. Romeo Routhier	5.00
Falk Finkelburg	10.00	Norman C. Seastedt	15.00
James L. Flanigan	5.00	Robert A. Siegel, Inc	100.00
John J. Ford, Jr	5.00	Ira Skutch	100.00
Frederick Frelinghuysen	25.00	Richard G. Taylor	50.00
John L. Gardner, Jr	10.00	Stanley R. Trychel	10.00
Harold Gelchinsky	20.00	Lynne S. Warm	15.00
Sydney Gilden	5.00	Virgil Winkler	20.00
Fred B. Grill	5.00	Rudolf Wunderlich	200.00
Dean Erwin N. Griswold	25.00		

## Secretary's Report

by Barbara R. Mueller, Promotional Secretary 225 S. Fischer Ave., Jefferson, WI 53549

### **Members Admitted**

1775 Drake, Dale P., P.O. Box 869, Gloversville, NY 12078
1776 Homren, Wayne K., 1810 Antietam St., Pittsburgh, PA 15206 (obsolete bank notes)

### Deceased

1712 Lewy, Edgar

### **Change of Address**

1760 Russo, John, 609—7th St., Lyndhurst, NJ 07071

1771 Melnick, Dr. Paul A., 12 Stable Lane, Wilmington, DE 19803

1144 Katz, S.M., 9607 Metcalf, Shawnee, KS 66203-3395

### De La Rue Minimizes Stamp Production

The late Edgar Lewy, writing in *Linn's Stamp News* of Aug. 14, 1989, noted that Thomas De La Rue, a name linked to stamp production for generations, no longer considers stamp printing an important part of their business. In its annual report it noted that most of the stamp printing work was being done by a subsidiary in Bogota, Colombia. Also, numerous subsidiary companies of De La Rue International furnish security printing. These companies are located in Ireland, Malta, Spain, Brazil, Colombia, Nigeria, Singapore, Sri Lanka (still using the name of Bradbury Wilkinson which was absorbed by De La Rue some years ago), Hong Kong, and New Zealand.

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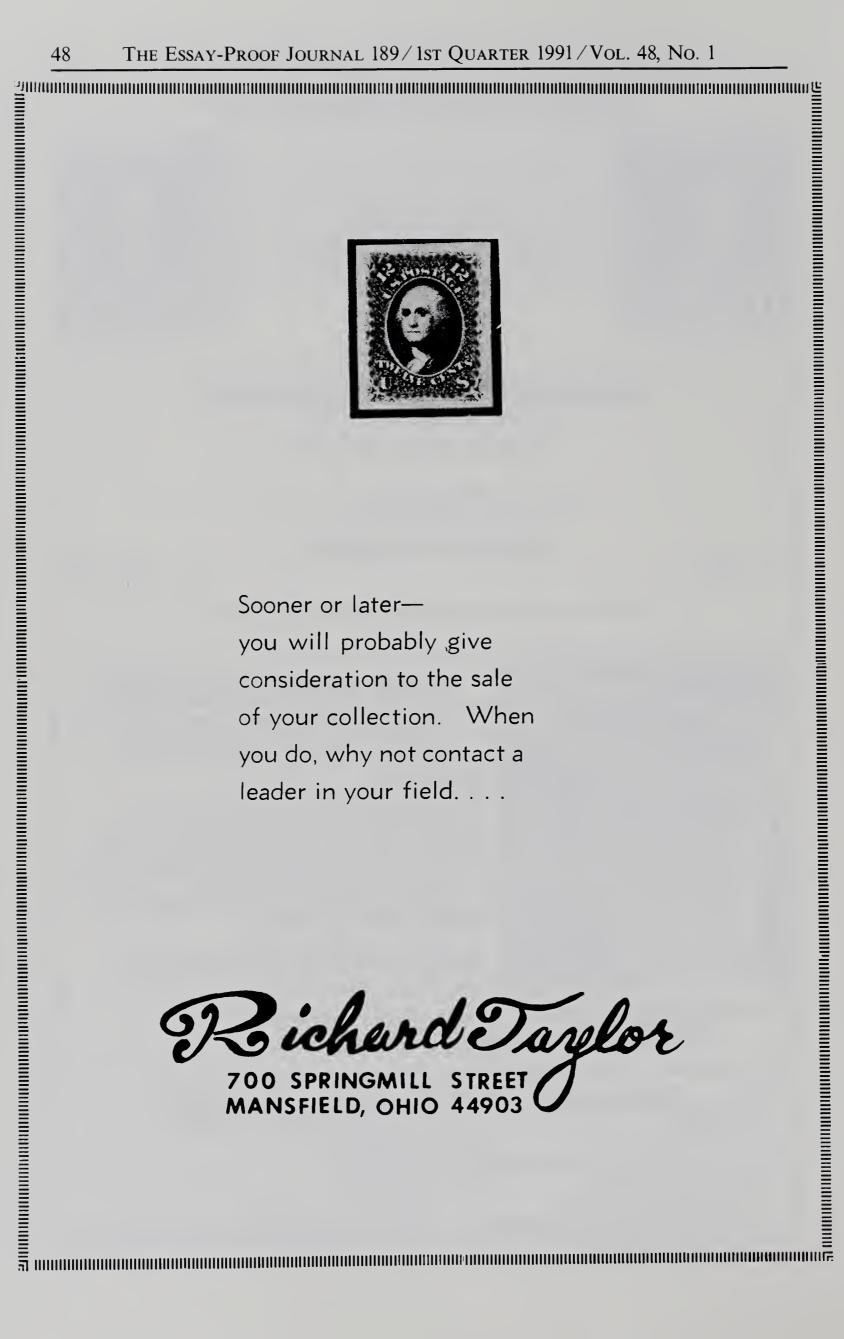
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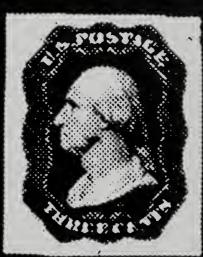




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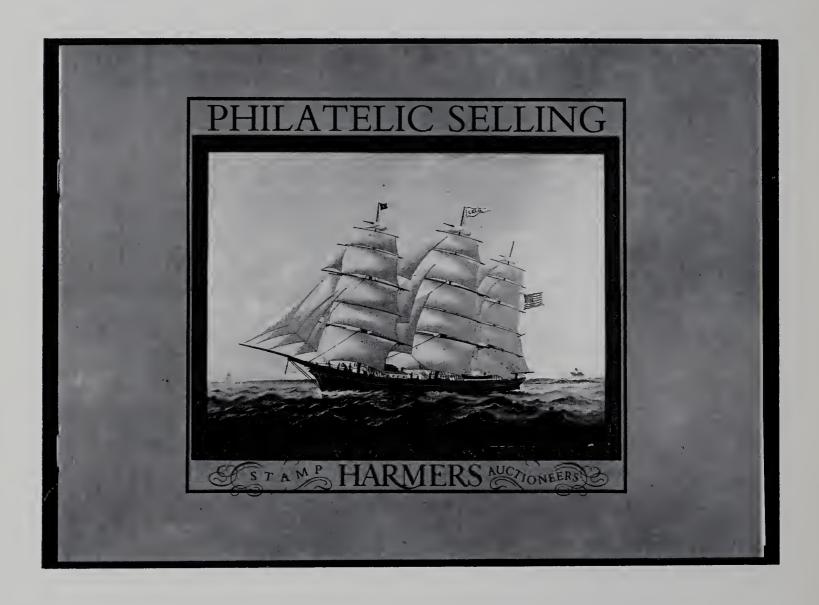
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